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OF THE
UNIVERSITY OF ILLINOIS

SCHOOL OF ORATORY

Northwestern University,

EVANSTON, ILL.

- - - 1896-1897 - - -

Robert McLean Cumnock, A. M.,

DIRECTOR.

This catalogue is sent with the compliments of Professor R. L. Cumnock. We hope it may fall into the hands of some young person in your city who has decided talent and ambition in the direction outlined in our Course of Study. We would call special attention to the paragraph on Enrollment on the 13th page.

CATALOGUE

OF THE

SCHOOL OF ORATORY,

NORTHWESTERN UNIVERSITY,

EVANSTON, ILL.

1896-1897.

ROBERT McLEAN CUMNOCK, A. M.

DIRECTOR.

Thayer & Jackson Stationery Co., Chicago.

THE LIBRARY.

FACULTY OF INSTRUCTION.

ROBERT McLEAN CUMNOCK, A. M., DIRECTOR,

Laws of Vocal Expression and Dramatic Action.
Shakesperian and Bible Reading.

ELIZABETH ROXANA HUNT, M. L.,

English Literature and Rhetoric.

ISABEL THERESE GARGHILL,

Dramatic Art and Presentation.

HELEN BAILEY BABCOCK,

Expressive Reading and Dramatic Training.

MAY ETHEL NEAL,

Delsarte System of Physical Culture.

ELLA AMELIA REED,

Voice Culture and Gestural Expression.

MARTIN PEARL PEARSON, A. M.,

Orthœpy and Forensic Elocution.

AMELIA KATHERINE WISNER,

Voice Building and Interpretation.

EFFYAN REEL WAMBAUGH, PH. B.,

Analysis and Didactic Reading.

WINIFRED GRAY, B. L.,

Dialectic Reading and Personation.

MARGARET RUSSELL LIGHTBODY,

Voice Culture and Gesture.

ANNA JANE WILCOX,

Dramatic Action and Expression.

HISTORY OF THE SCHOOL.

History and Gradual Development of the Department.

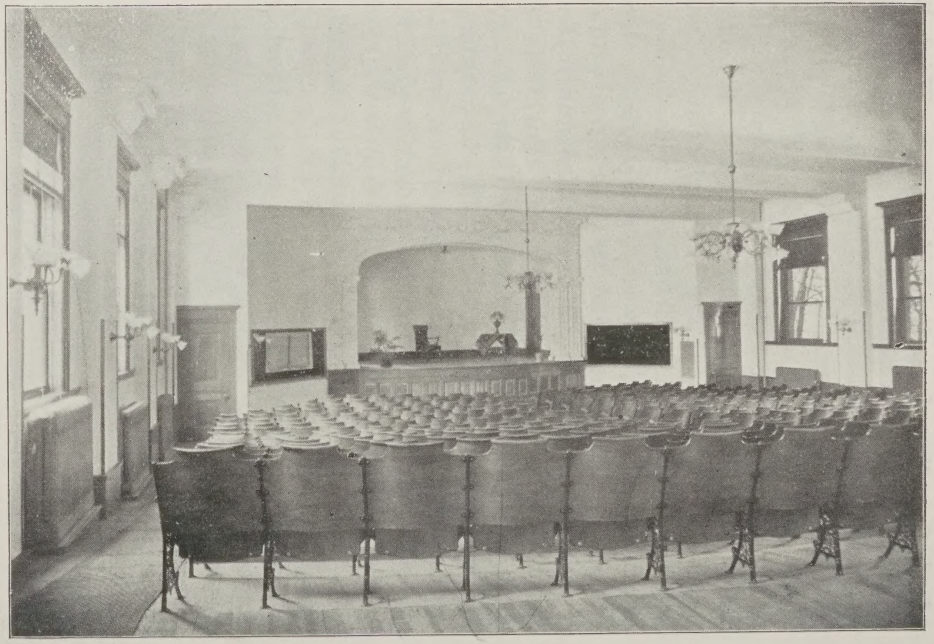
LIKE all experiments in education, this department of the University has passed through its period of trial and silence, and has slowly won the favor and support of college officials, as a necessary and useful agency in education. It is the only School of Oratory, so far as we have knowledge, that has sprung up and been developed in connection with a great institution of learning. Its founder and director has been, for many years, a college officer. The School graduated its first class in 1881, and, though it has been in active operation since 1878, it has conferred diplomas on but one hundred and twenty-six pupils and three post-graduate students.

Reasons for Slow Growth.

The reasons for this slow growth have been threefold:—*First:* The entrance requirements have been so high that many have been denied admission because they could give no satisfactory evidence of preparation equivalent to a High School course—the lowest grade of scholarship accepted for admission. *Second:* We have never held out to any of our pupils assurance of graduation, however much time or money they may have expended in the prosecution of their studies, or however much knowledge of the subject they may have acquired. One of the essential conditions of graduation has been, and

always will be, under the present administration, *a high standard of excellence in reading and speaking. Third:* Back of all this, there has been a distrust of creating a distinctively professional course in Elocution, in preference to an extended and systematic training contemporaneous with the four years of college study, However, in the last twenty years a great change has taken place in our opinions of college education. At best, the college course is but a beginning, and the student at graduation finds himself but slightly acquainted with Philosophy, Economics, Chemistry, Physics, or any of the departments of linguistic study; and this holds true with even that subject which the pupil has elected and made his major work. No one, at the present time, feels thoroughly qualified to teach Chemistry or Latin without several years of special preparation. In like manner, the instruction in Elocution offered by our best institutions, is so insufficient that the average student, at graduation, has not acquired even a good style in ordinary reading and speaking, and is utterly unprepared to interpret the more difficult forms of dramatic and imaginative literature. Hence this gradual evolution in the direction of advanced and special training has established the grade and province of this department of the University. We receive all college graduates who desire to prosecute the study of Elocution as a special subject, and others whose educational advantages have been such as to enable them to pursue this special work with success.

The growth of the School during the last few years has been so unexpectedly rapid, notwithstanding the high standard for admission and graduation, that measures were



THE AUDITORIUM.

taken about two years ago to erect and equip a building for the special use of the Department. Before this, it had been impossible to accommodate the applicants for admission to the School, or to enlarge its attendance, by reason of the meager accommodations in University Hall. Now, the beautiful Annie May Swift Hall is capable of accommodating four hundred pupils, and is arranged with special reference to the needs of the three departments—Elocution, English, and Physical Culture—which constitute the course of study. The new hall stands just northeast of the Liberal Arts Building, and near the lake shore. Many of the windows look directly upon the water, and from every point the view is beautiful. The building is of the Venetian style of architecture. The basement is of rock-faced Lemont limestone, and the upper stories of buff-colored Roman brick and terra cotta. The roof is of red tile. There are three main entrances, the one on the south leading into a broad corridor that opens into the auditorium, and the other two on the east and west sides of the building. The auditorium, though not large, is the handsomest room in any of the University buildings. No pillars obstruct the view, as the roof is supported by iron trusses stretching from the roof girders. The floor has a gentle incline to the stage from the sides and rear of the auditorium, so that from every seat an excellent view may be obtained. In the southwest corner of the building is the Library and Reading Room, which is furnished with a carefully selected library for the use of the English department. The library is the gift of A. C. McClurg & Co., of Chicago. In the southeast corner, is the Reception Room. Both of these rooms are separated from the

auditorium by rolling partitions, which admit of their being made a part of it at any time. The seating capacity of the auditorium, with the adjacent rooms, is five hundred.

The second story is divided into fifteen rooms for private instruction. All floors and partitions are deadened by an improved system of construction, so that vigorous vocal work may be carried on in any room without disturbing the occupants of the room adjoining. The upper floor will be utilized as the growing wants of the School require it. On the ground floor is the Gymnasium. It is equipped with the most improved and modern appliances for the work of Physical Culture. This equipment is the gift of A. G. Spalding & Bros., of Chicago. It is readily apparent from this description of the building that very little climbing of stairs is necessary, so that no student need be in danger of over-fatigue from that cause. The building is heated by steam, and lighted by both gas and electricity. The ventilation of the building is a special feature. The radiators are arranged in such a manner that fresh air from the outside of the building passes through them, and is heated before it is discharged into the room. The foul air is carried away by means of ventilating registers in the face of the stage, and overhead in the ceiling. These registers are connected with ventilating ducts, which run to the main boiler chimney, and carry off all impure and poisonous gases.

SPECIAL FEATURES OF THE SCHOOL.

Two Private Hours per Week.

IT IS a settled belief here, that no School of Elocution can succeed in graduating pupils of the highest order of excellence, without combining private instruction with class work. In addition to class instruction, each pupil receives, weekly, two private hours of training during the entire course of study. In this particular, the organization of the School is unique, and this feature, more than any other, has contributed to the successful prosecution of the work. It enables the instructor to remove, at the outset, all the personal difficulties in the way of the beginner's advancement, and by direct stimulation and criticism to put the pupils into possession of a correct mechanical technique, and to train them carefully into all the excellencies of expressive speech.

One Hundred and Twenty Private Hours during the Course.

It must be remembered that this private work is continuous, and aggregates, during the two years, *one hundred and twenty hours* for each pupil. This imposes upon the teaching force an immense amount of work; but the results have fully justified the outlay, and firmly convinced us of the necessity of the private lessons.

Education of the Sensibilities.

The second special feature of the work is the *education of the sensibilities.* The utmost care is taken, and every effort put forth in the education of the sensibili-

ROOM FOR PRIVATE INSTRUCTION.

ties, through the cultivation of the perceptive faculties and the imagination. The development of the emotional nature may be truly said to be the chief work of the School, involving more time and labor than all the technique of voice and gesture. Thought is the occasion of emotion, and, from the first private or class lesson to the last, this simple rational system of psychic development is taught. A cultivated imagination, that creates and reveals the scene as perfectly to the soul as the natural eye could reveal it to the mind, is the secret and source of all eloquence or expressive speech. Join this to a *regulated judgment*, and you have the combination that unlocks every door that leads to successful reading and speaking. This education of the spiritual forces of our nature, by which we are made appreciative beings, is more necessary to our enjoyment and success in life than the education of the rational faculties of the mind.

Importance of Rhetoric and English Literature.

The third special feature of the School is the importance attached to a thorough study of *English Literature and kindred subjects.* An intelligent conception of the text must form the basis of all satisfactory interpretation. In a measure, the requirements for admission secure this result; but advanced courses in English are pursued throughout the entire two years of study. The object in all this training is two-fold: *First*, to train the faculties of the mind to rapid and accurate thinking, that the reading may be intelligent and discriminating; *Second*, to prepare pupils to teach English Literature and Rhetoric in connection with their elocutionary work.

AIM OF THE SCHOOL.

THE aim of the department is to prepare young men and women to teach Elocution, Higher English and Physical Culture. Great care is exercised in the selection of pupils. We not only insist upon certain literary requirements for admission, but encourage and receive only those who have special adaptability for elocutionary work; while those who fail to exhibit correct dramatic instincts are induced to give up the work at the end of the Junior Year. In order that graduates in Elocution may become self-supporting, and possess that power by which they may impress themselves upon the educational world, we have always insisted, as a necessary condition of graduation, and as an indispensable qualification for professional success, that pupils should be made superior readers and speakers.

It is a notable fact that no impressive reader or speaker is long without employment; for, with every exhibition of skill, admiration is excited and pupils secured. The urgent demand of the times is for people who can illustrate their art as well as talk about it.

METHOD OF INSTRUCTION.

An Eclectic Method Used.

NO PHILOSOPHICAL system or method is taught exclusively, but anything of practical value in any method is used. Methods are simply the ways in which great and successful teachers have done their work. Let not the students of Elocution be de-

ceived by any pretentious claim that any method of work will lift them into fame or fortune. The Philosopher's Stone has not yet been found, nor has the *Ultima Thule* of elocutionary knowledge been reached. There are many methods yet to be developed; but vastly superior to all methods is the inspiring personality of great and successful teachers. Students are trained from the standpoint of the College, with special reference to their preparation to teach Elocution, English, and Physical Culture, in Normal Schools, Academies and Higher Institutions of Learning.

ENROLLMENT.

Advice to Applicants.

IN MAKING application for admission to the Junior Class, please state what your educational advantages have been, and how far you have advanced in any course of study; also state the opinion of leading people in the community in which you live, as to your probable success in pursuing a course in Elocution. *By reason of our peculiar organization, it is earnestly requested that all applications for admission to the Junior Class be made several weeks before the beginning of the Fall Term, September fourteenth, so that the schedule of recitations may be properly adjusted before the opening of the School.*

Graduates from other Schools, seeking advanced standing with us, are examined in the work of the Junior Year, and, if found proficient in knowledge and skill, are admitted to the Senior Class.

COURSE OF STUDY.

FIRST YEAR.

Vocal Culture, Russell; Principles of Gesture, Bacon; Principles of Orthoepy, Saulsbury; Principles of Vocal Expression, Cumnock; Lessons in English, Lockwood; History of the English People, Green; Rhetoric, Clark; Science of English Verse, Lanier. Hudson's edition of Julius Cæsar, Merchant of Venice, Macbeth, Tempest; Shakesperian Grammar, Abbott; Principles of Pronunciation as set forth in Century, Worcester's and Webster's Dictionaries. During the first year, instruction is given in the management and regulation of the breath; the proper use of the body in the development of vocal energy; the most advanced knowledge of English Phonation; the most approved methods of acquiring a distinct articulation; the function of the Natural and Orotund Voices; the application of Force, Stress, Pitch, Rate, Quantity, and Emphasis, and their importance as the dynamics of expressive speech; the use of inflection for the purpose of emphasis and melodious effect; the fundamental principles of Gesture and their application. Specific instruction is given how exhaustion of the body in speaking may be overcome; how sore throat, occasioned by over-use or wrong use of the vocal organs, may be avoided; how harsh quality of voice may be removed, and pure, musical quality acquired; how mannerisms in melody and inflectional forms may be remedied; how awkwardness in gesture may be conquered; how vocal practice should be regulated.

The practical results expected from the first year's training are:—

First: An elegant and refined pronunciation of the English tongue.

Second: An absolutely distinct utterance.

Third: A flexible and melodious voice, by which the most pleasing intonations, and the most natural results in reading and speaking may be secured.

Fourth: The development of the sensibilities, by which correct, instant and vigorous emotional expression, responsive to the thought, may be awakened.

SECOND YEAR.

Classification of the Old and New Testaments for the purposes of reading; Study of Hymnology and the Book of Common Prayer, with special reference to the closing melody of clauses and sentences; Study and delivery of the Masterpieces of English and American Eloquence; Critical Study of the text of Shakespeare and vocal interpretation of the tragedies of Lear, Hamlet and Othello; Extended reading from the Modern Poets and Prose Writers; Special training in Characterization and Dialectic Forms of Speech; Advanced training in Dramatic and Imaginative Literature; Study in creative Gestural Expression: Study of English Literature throughout the year; Thesis of three thousand words on the Life, Art and Characters of Shakespeare.

Results expected from the second year's training:—

First: The acquisition of a thoroughly artistic form in the reading of narrative, descriptive and didactic styles; also in the delivery of orations.

Second: The skill to read, with melodious effect and expressive power, the Bible, Hymn Book and Liturgy.

Third: Practical knowledge in the organization and management of elocutionary work in High Schools and Colleges; also in Teachers' Institutes, and in University Extension Work.

Fourth: The ability to analyze and interpret, at sight, any selection of varied expression.

Fifth: The power to entertain and please as a public recitationist.

The following text books are recommended for use in connection with the required studies of the course:— Fowler: English Grammar; Patton: American History; Lewes: History of Dramatic Art; Raymond: Orator's Manual; Brown: Philosophy of Expression; Chamberlain: Rhetoric of Vocal Expression; Fulton and Trueblood: Practical Elocution; Plumptre: Lectures on Elocution; Lübke: History of art; Rush: Rush on the Voice; Arnold: Manual of English Literature; Abbott: English Lessons for English People.

POST-GRADUATE COURSE.

A course of one year is offered to all graduates of this School who desire to become more deeply acquainted with the great authors of English Literature, or to prepare themselves more fully for the exacting demands of public reading. This course involves the study and interpretation of the more important writings of the leading dramatists, poets and novelists.

Pupils in this course receive the special attention and instruction of the Director.

RHETORIC.

The Junior Year is devoted to the study of Rhetoric and Meter. Two essays, seven hundred words in length, and a number of short themes are required in connection with the work of each term. At least one private hour is devoted by the Instructor to each student every term. As the result of this work in Rhetoric, it is expected that the students will have:—

First: Command of a full, expressive and discriminating vocabulary.

Second: Skill in the construction of sentences and paragraphs.

Third: Ability to write rapidly, easily, and naturally, avoiding both the commonplace and the bombastic styles.

Fourth: A habit of speaking the English Language in its purity.

Fifth: A comprehensive knowledge of the figures of speech.

Sixth: An increased appreciation of the excellencies of good literature.

As the result of the work in the scansion of English verse, it is expected that the students will have:—

First: The ability to read poetry musically, as well as expressively.

Second: An appreciation of the technical excellencies of good poetry.

The Seniors meet once a week, during the first two terms of the year, for advanced work in Rhetoric. No text-book is used, and part of the recitations are devoted to Normal work.

HISTORY.

The work in English history, which extends over one term, is made directly preparatory to the study of English Literature. For this reason, a broad view of the subject is taken, and events are grouped into a few great periods. A careful study is made of the people as well as of the kings and queens; of manners, customs and institutions, as well as of wars and conquests. As the result of this study, it is expected that the student will have:—

First: An understanding of the racial characteristics of Saxons and Normans, and of the way in which they united to form the people of England.

Second: A familiarity with the political, religious and social aspect of the Fourteenth century that shall assist in the reading of Chaucer.

Third: A familiarity with the events of the Fifteenth and Sixteenth centuries that shall prepare the way for Spenser's Allegories and Shakespeare's Dramas.

Fourth: A familiarity with Puritan England that shall make it possible to read "Paradise Lost," not as a dry theological treatise, but as the representative poem of the Seventeenth century.

Fifth: A familiarity with the period of the Restoration that shall assist in the reading of Dryden's Satires.

Sixth: Such knowledge of the events of the Eighteenth and Nineteenth centuries as shall aid in the interpretation of the more modern writers.

ENGLISH LITERATURE.

The work in English Literature extends over three terms. The literature is taught in its development from

century to century, so that in the end the subject may be reviewed as a whole. The student is made as familiar as possible with the greatest works of those great writers who represent the periods in which they lived, and who, one after another, introduced new modes of thought and new styles of expression. No text-book is used, but the attention is concentrated upon the literature itself. The list of authors studied is not long, as it has always been found desirable to read thoroughly, even at the risk of not reading widely. Nearly half the time is spent upon the authors of the Fourteenth and Sixteenth centuries. As the result of this work it is expected that the student will have:—

First: Command of the Chaucerian, Spenserian and Shakesperian vocabularies, so that the English of the Fourteenth and Sixteenth centuries may be intelligently and appreciatively read.

Second: A familiarity with the leading facts in the biographies of Chaucer, Spenser, Shakespeare, Milton, Dryden, Addison, Pope, Goldsmith, Johnson, Cowper, Burns, Scott, Coleridge, Wordsworth and Byron; a comprehension of the influence exerted by the authors upon their periods, and by the periods upon the authors.

Third: An understanding of the greatest works of these authors from the various standpoints of Æsthetics, Philosophy and Morals; ability to interpret and comment upon difficult passages.

Fourth: A more discriminating literary taste, and the habit of reading critically.

Fifth: A command of the subject that will assist in

teaching it according to the best and most approved methods.

An advanced Literature class will be formed for graduate students.

All Literature classes are greatly assisted by having access to the excellent English Library, selected with special reference to the needs of this department.

PHYSICAL CULTURE.

Instruction in Physical Culture is given during the entire course. The number of members in each class is limited, so that personal attention may be paid to the individual needs of the pupils. The training is based upon the Delsarte Philosophy of Expression, and the Swedish and German systems of free movements and light gymnastics.

FIRST YEAR.

The aim of the first year's work is to acquire a symmetrical development of the body, as a basis for health and grace. Physical examinations are made of all students requiring personal attention, and special work is assigned to remove their disabilities. Exercises are given to remedy the following defects: *Weak abdominal muscles, side or lateral curvature of the spine, stooping or uneven shoulders, incorrect poise of the head, and all hereditary and acquired faults in the carriage of the body.* The general work includes Indian club, dumb-bell, wand, ball and pole drills, breathing exercises, flexing exercises to overcome stiffness, exercises to develop control of the muscles, and all devices in training that secure free-

THE GYMNASIUM.

dom of bodily action, and excite instant and intelligent expression of thought and emotion. The results expected from the first year's training are: *First:* A noble and graceful bearing, habitually maintained. *Second:* Freedom from awkwardness and self-consciousness in gestural expression. *Third:* Ease and precision in the movements of the body.

SECOND YEAR.

The second year's work is a natural outgrowth of the first, and embraces a wider range of training in the artistic and æsthetic forms of Physical Culture. Harmony in all the movements of the body, united with the power of unconscious and spontaneous physical expression, blended with elegance and ease of bodily poise, comprehend the leading features of the last year's work. The general training of this year is supplemented by a thorough Normal training which develops into an analytical study of physical expression. Our primary object being the development of the individual, as much personal attention as possible is given to each member of the School, and it is confidently expected that pupils will be able, when they complete this work, to teach intelligently the laws of physical expression, as related to gesture, attitude and bearing, and to apply them in the interpretation of all forms of literature.

LOCATION.

Evanston, the seat of the University, is the most beautiful suburb of Chicago. It is situated twelve miles from the city, and on the shore of Lake Michigan. It is in all respects a model university town. The charter of the University prohibits the sale of intoxicating liquors

within four miles of the University. As a result, Evanston is unusually free from immoral influences and the social dangers of city life. In addition to the intelligence and sobriety of the community, the manifold literary activity of the great university with which we are connected, is a constant inspiration to our students. The daily association with scholars of a high grade, the access to libraries, laboratories and museums, and the attendance upon lectures and literary exercises incident to college life, combine to liberalize the mind, and to stimulate the ambition of all who come under their influence. Our proximity to Chicago gives us an opportunity to hear all the great orators, readers and histrionic artists of the world.

GOVERNMENT.

The same rules that obtain in the College of Liberal Arts, with reference to good conduct and faithful work, are enforced in this department. Students are left largely to their individual honor and moral sense.

RECITALS.

Recitals are held every Wednesday and Friday afternoon, in which all the pupils of the School participate. These exercises have been of the greatest benefit to the students, in giving them confidence before public audiences, and in stimulating them to the highest endeavor in formal recitation.

LITERARY AND DRAMATIC CLUB.

The Thalian Literary and Dramatic Club is an organization maintained by the students. Its object is to furnish and promote practical training in extemporaneous speaking and debate, in the management of parliamentary

bodies, and in the study of dramatic action and presentation.

DIPLOMAS.

Students completing the course satisfactorily will be awarded the Diploma of the University. Students completing the Post-Graduate Course are awarded the highest honor—the Post-Graduate Diploma.

HONORS.

Special mention, on the program of the graduating exercises, will be made of all students maintaining, during the two years, a mark of *ninety-five per cent* in any of the three subjects which constitute the Course of Study; but in no case will this honor be conferred, unless the pupil has gained a high rank of scholarship in all the departments of work in the School.

TUITION.

The cost of instruction is fifty dollars a term, payable in advance. This is the only charge made for tuition, and entitles the student to instruction in all the classes in Elocution, English, and Physical Culture. No tuition will be refunded, except in case of sickness. In this event, half the amount paid will be refunded, if application is made before the middle of the term.

EXPENSES.

Cost of living in Evanston ranges from four to seven dollars a week, according to location and accommodations. Students will be furnished with all particulars concerning board and rooms by addressing Miss Elizabeth R. Hunt, Evanston, Ill. No pains are spared in securing suitable and comfortable homes for our pupils.

AID FOR STUDENTS.

Scholarships are awarded to needy and meritorious pupils, to assist them in completing their course of study. Each scholarship yields yearly, one hundred and fifty dollars, and is given to some student chosen by the Director from the Senior Class.

The following scholarships will be available the coming year:—

The Cumnock Scholarship, the gift of Lulu Jones Cumnock, of Woonsocket, R. I.

The McMullen Scholarship, the gift of Mrs. Kate Virginia McMullen, of Evanston.

The Director's Scholarship, the gift of R. L. Cumnock, of Evanston.

POSITIONS.

Institutions desiring teachers of Elocution, trained from the standpoint of the College, are respectfully solicited to correspond with the Director.

CALENDAR FOR 1896--7.

There are three terms in the school year, of ten weeks each:—

Fall term opens September fourteenth.

Winter term opens January fourth.

Spring term opens April third.

CORRESPONDENCE.

All general correspondence should be addressed to Professor R. L. Cumnock, Evanston, Ill. All correspondence relating to board and rooms should be addressed to Miss Elizabeth R. Hunt, Evanston, Ill.

STUDENTS.

Post-Graduates.

HARBERT, CORINNE BOYNTON.....Evanston, Ill
HEFLIN, JANE IDA, A. M.....Evanston, Ill
LIGHTBODY, MARGARET RUSSELL.....Youngstown, Ohio
WILCOX, ANNA JANE.....Evanston, Ill

Seniors.

AGAT, ISAIAH.....Chicago, Ill
AIKIN, MARY PEARL.....Lyons, Kas
ATWOOD, JANETTE.....Madison, Wis
BEASON, ROSE.....Evanston, Ill
BREWER, CLARA ADELIA.....Tampico, Ill
BROOKE, IDA BELLE.....Burlington, Wis
CHANDLER, ELSIE MAY.....Perry, Iowa
DENT, KATHERYN MARIE,.....Wenona, Ill
GALLUP, STELLA HUNT.....Evanston, Ill
GRANNIS, ALICE CAROLINE.....Mankato, Minn
GRAY, WINIFRED.....Rockford, Ill
JOHNSON, SAMUEL MYRTLE.....Highland Park, Ill
KIMBALL, MINNIE LOUISE.....Apalachicola, Fla
LANE, FRANK.....Evanston, Ill
LAW, AGNES.....Traer, Iowa
MORRIS, ALTHEA ROSE.....Charleston, Ohio
POGLE, FRANCES HELEN.....Owatonna, Minn
SCOTT, LYDA SHAFFNER.....Evanston, Ill
SPRAGUE, JULIA WILLIAMS.....Caledonia, Minn
STEWART, HELEN.....Evanston, Ill
STOWELL, ALBERTA.....Morrison, Ill
SUMNER, ADA GILFILLAN.....Madison, Wis

Truesdell, Julia Lorraine.....Owatonna, Minn
Ward, Ellen Roselle.....Evanston, Ill
Weeks, Eleanor Buchanan.....St. Louis, Mo
Wetzell, John Wesley.....Lena, Ill
Woodard, Fannie.....Clinton, Wis
Wright, Harriet.....Des Moines, Iowa

Juniors.

Abrams, Mary Drucille.....Atwood, Ill
Atwood, Nellie May.....Fremont, Neb
Burgess, May Louise.....Austin, Minn
Burton, Roy.....Lamar, Mo
Cattermole, Edward G.....Harvey, Ill
Carlile, Eva May.....Pueblo, Colo
Cherry, Henrietta.....Streator, Ill
Clapp, Stella Elizabeth.....Chillicothe, Ill
Clinger, Virginia May.....Perry, Pa
Crowell, Lydia Sears.....Blair. Neb
Danely, Emma Adelaide.....Decatur, Ill
Dewey, Martha Edna.....Troy Grove
Drury, Gertrude.....Wilmette, Ill
Eckert, Florence Geraldine.....Northwood, Iowa
Ellis, Cora Evangeline.....Evanston, Ill
Fellows, Ruby E.....Seneca, Ill
Goldthorp, Edna Lavinia.....Kenosha, Wis
Gould, Ruthe Ana.....Moline, Ill
Hadley, May.....Pioneer, Ohio
Harley, Grace Margaret Pearson.....Toledo, Ohio
Hauk, Gertrude Isola.....Indianapolis. Ind
Heathcote, Edmund John.....Birchover, Derbyshire, England
Hendrickson, Florence Maud.....Breckinridge, Mo
James, Kathryn Clara.....South Evanston, Ill
Johnstone, Eleanore.....Evanston, Ill
Kenyon, Maud.....Minneapolis, Minn
Light, Evelyn Maud.....Calumet, Mich
Mohney, Albert Ambrose.....New Maysville, Pa
Mason, Evaline Ellen.....Independence, Kas

Mayer, Vera Beatrice.....Edgewater, Ill
McFadden, Amy Laura.....Havana, Ill
Morrison, Isabella.....Helena, Mont
Mowry, Mayme Wissahickon.....Newton, Kas
Musselman, Harriet Virginia.....Quincy, Ill
Nelson, Annot Agnes.....Indianola, Iowa
Newman, Harriet Marie.....Racine, Wis
Pattersen, Marjorie.....Mankato, Minn
Pearce, Mary Westrup.....Waukegan, Ill
Purcell, Etta Belle.....St. Joseph, Ill
Quinn, Agnes Helen.....Peoria, Ill
Reimers, Anna Katharine.....Evanston, Ill
Reynolds, Julia Camilla.....Kenosha, Wis
Rostock, Benjamin Franklin.....Oregon, Mo
Sanner, Paul Simpson,.....Prairie Home, Ill
Sargent, Edith May.....Carlinville, Ill
Siewers, Jenny Eli Kristine.....Decorah, Iowa
Smith, Mabel Pullman.....Evanston, Ill
Snyder, Jessie Anita.....Moweaqua, Ill
Spalding, Alice Huntington.....Evanston, Ill
Spring, Anna Berenice.....Beardstown, Ill
Stillians, Myrtle Adele.....Clarinda, Iowa
Swigart, Lulu.....Dixon, Ill
Tennery, George Michael.....Yates City, Ill
Thummel, Blanche Elvira.....Prairieville, Ill
Walters, Edith Janette.....North Evanston, Ill
Watson, Lorene Gertrude.....Minooka, Ill
Wilkinson, Grace Bertha.....Evanston, Ill
Williamson, Walter Alexander.....Peoria, Ill
Wilson, Nellie Virginia.....Rock Island, Ill
Wilson, Rose Addie.....Mazon, Ill
Wright, Anna Matilda.....Carthage, Mo
Wright, Etha Anne.....Connersville, Ind

Special Students.

Anderson, Robinson Gregg.....West Union, Iowa
Baldwin, Jennie Elizabeth.....Pingree Grove, Ill

Barker, Sadie Ann.....Annawan, Ill
Bishop, James Franklin.....LeRoy, Ill
Blatchford, Charles Hammond.....Chicago, Ill
Boldnau, Frank.....Chicago, Ill
Brewer, David.....Sandwich, Ill
Campbell, Harriet.....South Bend, Ind
Campbell, Elizabeth.....Pecatonica, Ill
Charles, Albert Norman.....Chicago, Ill
Clark, Clyde.....Milwaukee, Wis
Conner, Adella.....Chicago, Ill
Cooper, Malachi C.....Evanston, Ill
Craven, Alfred Wesley.....Belvidere, Ill
Creed, Elizabeth.....South Bend, Ind
Dagoo, Vinton Benjamin.....Sycamore, Ill
Dalton, William Stanislaus.....Minot, N. Dak
Damsel, Ethel Birch.....Evanston, Ill
Davidson, John Robert.....Bladensburg, Iowa
Dennison, Agnes.....Hanna, Ind
Funston, John Wesley.....Galena, Ill
Gard, Orlando Silas.....Wakefield, Ill
Gavitt, Halsey Teeple.....Evanston, Ill
Giddings, Fredrick Joshua.....Normal, Ill
Godfrey, Helen.....Wauwatoosa, Wis
Haller, Frank Hastings.....Tanark. Ill
Hanson, Frederica.....Sioux City, Iowa
Harbaugh, Harriett.....Joliet, Ill
Hardin P. Horatio.....Chicago, Ill
High, Frank Albert.....Fort Edward, Neb
Hirtenstein, Herman.....Chicago, Ill
Hopkins, Alfred W.....Chicago, Ill
Hubbard, Emma Ada.....Evanston, Ill
Ioder, Alvern Elsworth.....Tiskilwa, Ill
Johnson, Pauline.....Decatur, Ill
Johnson, Thomas Lewis.....Chicago, Ill
Jordan, Floretta Stella.....Evanston, Ill
Keim, George Clayton.....Johnstown, Pa
King, Charles Homer.....Waukegan, Ill

LIVERMORE, MELVA AMELIA.....Smith Center, Kan
LOCKE, MELVIN JOHN.....Mount Vernon, Iowa
LOVERIDGE, BLANCHE.....Chicago, Ill
MARSH, ALICE DAMON.....Evanston, Ill
MARTIN, ARTHUR H.....Austin, Ill
MARTIN, AMY.....Sioux City, Iowa
MCCLUSKY, FRANK.....Owaneco, Ill
MCDOUGHAL, GEORGE LAFAYETTE.....Ankeny, Iowa
MCNAMARA, RAY EDWARD.....Chicago, Ill
MILLER, HENRY GILES, JR.....Chicago, Ill
MILLER, JESSIE MARIE.....Rock Rapids, Iowa
MILNER, BELLE.....Chicago, Ill
MOHNEY, ALBERT AMBROSE.....New Maysville. Pa
MURRAY, FRANK TREMBLY.....Atlanta, Ga
PATTERSON, MINNIE LORETTA.....Burlington, Wis
PEARSON, ANDREW CAMERON.....Ossawatomie, Kan
PHAR, BERTHA BELLE.....Bellmont, Ill
POTTER, JOHN WESLEY.....Mount Pleasant, Iowa
POWELL, BENSON MALON.....Cherryvale, Kan
PRICE, JAMES ALLAN.....Woodstock. N. B
PUCKRING, ANDREW ELISHA.....Sandusky, Ohio
ROSS. JESSIE ELIZABETH.....Joliet, Ill
ROSS, J. B.....East Chicago, Ind
ROSS, LULU MAUDE.....Evanston, Ill
SCOTT, WALTER.....Oregon, Ill
SEAGER, GEORGE WESLEY.....St. James, Minn
SELL, MARIE BLACKMAN.....Evanston, Ill
SHEPPARD, VIRGINIA.....Evanston, Ill
SIMES, LEWIS EDWARD.....Clearmont, Minn
SKINNER, GEORGE H.....Halifax, N. C
SLOTHAWER, HERBERT WILLIAM.....Lamar, Mo
SPRINGER, JOHN MCKENDREE.....Evanston, Ill
SWEENEY, JESSIE MILDRED.....Rushville, Ill
TAYLOR, CLAYTON R.....Bay City, Mich
THOMAS, HARRY GEORGE.....Sterling, Ill
VAUGHN, JOHN FRANKLIN.....Chicago, Ill
WARD, HARRY FREDERICK.....London, England

WARD, FLORENCE ISABEL.....Evanston, Ill
WEED, CLARENCE EVERETT.....Oak Park, Ill
WEED, HENRY WARREN.....Delavan, Wis
WENY, MATTHEW GROSSNER.....South Englewood, Ill
WILLIAMS, ALICE.....Streator, Ill
WILSON, MYRA.....Evanston, Ill
WIMNER, MAUD.....Perry, Iowa
WITTER, CLARENCE EDGAR.....St. Louis, Mo
WRIGHT, MYRTLE.....,Prairie du Chien, Wis
YOUNG, HELEN.....Evanston, Ill

Summary of Students in Elocution.

SCHOOL OF ORATORY.

POST GRADUATES	4	
SENIORS	28	
JUNIORS	62	
SPECIALS	86	
TOTAL		180

COLLEGE OF LIBERAL ARTS.

SENIORS	28	
SOPHOMORES	76	
FRESHMEN	163	
TOTAL		267

GARRETT BIBLICAL INSTITUTE.

SENIORS	24	
MIDDLERS	33	
JUNIORS	51	
TOTAL		108
GRAND TOTAL IN ALL DEPARTMENTS		555

A School of Oratory.*

By Bishop John H. Vincent.

"THE VOICE," said Zeno, "is the flower of beauty." It is pleasant to think of vocal culture as a sort of horticulture, and of a hall like this as a delightful garden or conservatory from which choice flowering plants are sent forth to all parts of the land. But this would be a weak and inadequate figure by which to set forth the mission of the institution we this day dedicate—this hall of speech.

Language is the condensation of all the arts of expression; for language is universal, flexible, creative, spiritual. In what we call eloquence, are to be found the essential elements of sculpture, painting, architecture, and music, since the human imagination has power to transform the human speech it hears into an infinite variety of ideal forms. Through invisible words that touch the ear, one forms images of statues, pictures, and cathedrals, and hears the gentlest strains and the loudest thunders of oratorios. Carlyle says, "All speech, even the commonest, has something of a song in it." Given the right words, and a world of life and wonder is revealed within.

It is no slight office to teach men and women to be true artists; to give them power to transfer to the souls of contemplative listeners the world of life and art, and to kindle in them a passion for beauty and truth and goodness.

The impulse of expression in man is an essential and vital part of his nature. He thinks, he desires, he resolves, he declares. When the first rational man, conscious of self, attempted to express his thought to some other self, language began. The outcry of an animal, following some unrecognized and involuntary impulse, is not

*) Oration delivered at the dedication of the Annie May Swift Memorial Hall of the School of Oratory of Northwestern University, Evanston, Ill. Reprinted from *The Chautauquan* for January, 1896.

language, for language requires the consciousness of self; the recognition of another self, and the desire and attempt to communicate with him.

Expression finds manifold forms for its purpose. Within the limits of one's own person there are movements of expression, gestural and vocal. Beyond himself he may also find expressions of his thought and wish, as when he points to the sun, to a tree, to a spring of water, to a rock. He may also project expressions, as when he piles stones upon stones to mark a place, or throws a stone, or hoists a signal.

But this power of expression in man of necessity goes beyond the mere declaration of his need and desire, for out of that desire springs an impulse of personal endeavor. He himself does or tries to do the thing he desires. Every such effort is but a more complicated attempt at expression. In this way the arts are born. We have the first rude garment, the first rude hut, and the first rude float on the water. To let others know one's need is not the whole of expression. To achieve or attempt to achieve the ends he desires is necessary to its completion. By doing he declares. His first speech is deed. He first tries for himself and then appeals to others. To call attention he stands up to his full height and then uses a higher signal when his full stature is insufficient.

As life and civilization become more complicated the expression assumes a greater variety of form. From the fig leaf comes the art of dress; from the hut, the house for varied uses—to live in, to store grain in, to worship in—and thus is developed architecture; from the floating log to which he clings, comes naval architecture.

In this impulse of expression is the imitative power. Man projects his thought in representative images—the fashioned clay, the chiseled stone—and thus is developed sculpture. The constructive power graves lines or makes drawings, sometimes with and sometimes without color, and thus are developed the arts of drawing and painting.

There is still another element in the art of expression. In all men imagination outreaches endeavor. A man creates a form, but by the eye of his imagination sees a more perfect form. He feels that there is more than the practical end to be accomplished. There is something which gives him pleasure and which gives pleasure to others. Thus he gratifies a sense within him which he calls the sense of the beautiful. He feels in it some harmony of sounds, some touch of color, some form of architecture, as in a column or an arch. Thus Beauty waits on Utility and we have as an outcome the art of dress, of architecture, of sculpture, of painting, of music—forms of expression by which the soul projects itself into the outer world and perpetuates itself in forms of its own creation.

So the human voice, first employed for purposes of utility to express need, desire, and purpose, is used to awaken and minister to the sense of the beautiful; and thus by tones, articulations, inflections, pauses, emphasis, rhythm, harmony, the art of elocution and the art of music are developed,

The most interesting feature of a new building is not in the style of its architecture, nor in its relation to a group of fine structures. It is not in the age or distinction of the institution which it represents, in the fame of its architect, nor in the worth of the men whose names it commemorates or through whose munificence it is erected. The true value of a building is to be found in the great idea it embodies, and the ends it aims to serve in the civilization to which it belongs,

This is not the time to discuss the relations of use and beauty; to insist that the useful is always in some measure beautiful and that the beautiful is always useful. It is sufficient to know that in the offices of this day we are not required to discriminate. Here Utility and Beauty with clasped hands bow together at the shrine we consecrate. In this classic town no other academic structure can look down with pity or look up with apology for the new hall to which we this day invite our guests.

Art may walk about this building with the smile of approval upon her fair face, Literature may rejoice, Science may claim an interest in the new venture, and Religion pronounce upon it her most reverent benediction. The architect need not conceal his name in the presence of the most rigid critics, The projector of this new movement, the head of this department of the University, has no reason for abating the joy of his triumph. And the contributors to this splendid edifice, whose good sense, good taste, and liberal spirit have made this hour possible, may well congratulate each other, their leader, the University, and the citizens of this classic town.

This is a hall dedicated to human speech—the fragrant and lovely flower of the human voice.

What power the human voice has! It may raise the dead. Old literatures entombed in silent mounds for thousands of years may through the living voice come forth from pages of stone, parchment, and papyrus. They may again stir the air, sweep through living souls, give strength and gladness, and inspire men to new service.

Through the magic of human speech sweeter voices than those of the dead orators may repronounce the words that once wrought wonders among men, and these same words may work greater wonders. Eloquence that died when the old orators died may become eloquence again. The living voice gives new conditions and new opportunities to the now silent orators. Demosthenes and Isaiah may still thrill the living multitude.

The historic records by which we may have rescued, reorganized and interpreted anew the deeds of the past may by the human voice

be transmuted into living syllables for living ears. The heroisms of the dead past may be rehearsed in words, tones, accents. flushing cheeks, and flashing eyes, and the quiet country home may feel the inspiration and enthusiasm of the forum and the battle fields of long ago. Poems that lips never pronounced before, written by the solitary and silent singer, may find utterance, exposition, and conquest, long years after they were written.

In speech you have at command invisible weapons—swords of the Spirit. In speech spirit answers to spirit. By power that went through words the Christ hushed the turbulent waves, raised the dead Lazarus, forgave sin, and opened the gates of heaven. The energy was in Him. Words were His messengers.

It is the mission of this hall to prepare men for oratory in the Senate, at the bar, on the platform, and in the pulpit; for certain forms of dramatic expression; for scientific and philosophic work in the class room; for the interpretation of literature in public and in private; for professional teaching in the school; for reading in the home, in nursery, and parlor; for the promotion of extemporaneous utterance and conversational facility, and, incidentally, to pursue such studies and discipline in physiology, psychology, literature, rhetoric, history, and universal art as may give strength, self-command, and large resources in various fields.

This new building by the lake stands as an emphatic and eloquent protest against the perversion of the great art of elocution. It insists that there is a science which gives significance and power to the art; that the mastery of it requires thorough discipline through years of patient preparation. This school is not designed merely to meet the professional necessities of a class, but is based upon a philosophy of expression which must be mastered by men and women who would distinguish themselves in the larger fields of the profession or render true service in more quiet spheres of life. This school is for men and women of all professions. It provides graduate and professional courses. There is no month in the whole college career when its services are not needed. It is designed to be accessible by the students in the preparatory school, and has a mission to fulfill in behalf of primary teachers and mothers, recognizing the importance of elocutionary discipline when the child is in the nursery, beginning to prattle and to sing and to form the habits of speech which are to abide with him in after years. Elocution should be studied from matriculation to mastership. It should begin years before that—long before that; it should be continued after that—long after that. To this hall should come students of art, of language, of law, of pedagogy, ministers and mothers, and the missioners of the societies of Christian Endeavor and the Epworth League who go to read to the "shut-in," the paralyzed, the blind, the old, aiming to comfort and strengthen the afflicted and to broaden the horizon of men and

women in the most limited and lowliest life. There is no calling, there is no age for which this hall does not make provision. Of all the structures on this ground it is, next to the church, the institution for all grades, all ages, and for all the years.

Back of the art of oratory, the very basis of it in fact, is personal character. To hold the truth and to love it; to have the power of expressing it; to delight in this expression for truth's sake and for the joy of it and for the sake of humanity—this is the beginning of oratorical power. The man who would awaken and control an audience must himself be a reality, and the truth he uses must be to him a reality. Character is everything. As Dr. Richard S. Storrs remarks: "Then only is oratory eloquence when it utters the great and sincere force of character." Those who would win the ears and hearts of men by speech must themselves be hidden in the very heart of God. "It is not the manner, but the man," says Dr. Nehemiah Adams. It is the ideal of this school of oratory to make every pupil a true soul, a lover of good literature, patient and fervent, expert in reading aloud without fatigue, finding delight in giving to others the rare pleasure of hearing the best literature of the world. It would make every professional pupil so true to truth that in the larger sphere of oratory, forensic and sacred, he may be natural, simple, forcible, and always effective.

Character is everything in oratory. It is persuasive, demonstrative, interpretative. Character appropriates to one's own nature the truth he reads. It puts the light of love in his eyes—solar light from the Sun of Righteousness. Apply the spectroscope and analyze the light of the true orator's eyes and you find the divine elements in it. Aaron could speak and Moses was timid. Aaron was weak of will and Moses meek. But what would Aaron's words have been worth without the background and basis of Moses' culture and grace and masterfulness?

Not only is this Cumnock School of Oratory a school of science and philosophy, a school of specialists and professionals, a school of general culture in rhetoric, history, and art, a school of character which lies at the root of all effectiveness, but it adopts the theory of William Pitt, that "eloquence is in the assembly, not in the speaker;" that the more we educate people to speak, the larger is the opportunity given to public speakers; the more people observe laws of enunciation and emphasis in conversation, the more they read aloud to each other; the less easily they become fatigued, the more eager they will be to hear and the more thoroughly they will be profited by hearing the masters of English speech. There is a democratic breadth in the theory and provisions of this School of Oratory which would make every schoolboy, every father, and every mother good readers of good English. Its director believes that in all school and college training the art of oratory should be constant-

ly insisted upon. Hamilton College has a good reputation in this respect. In the catalogue for 1813, the following rule is given for pupils of the freshman class: "Each student is required to declaim every day before his tutor and class, and to declaim in chapel before the faculty and all the students as often as it shall be thought proper by the faculty!"

If people were trained to the art of speech from early childhood, learning and observing the laws of articulation, enunciation, emphasis, pitch, inflection, and true feeling, until they became a part of the involuntary life, good reading and good speaking would be far more common. Said a mother to me not long ago, "I have read to four generations: to my father and mother, to my brothers and sisters, to my son, and now I am reading to my grandchild." That woman, now more than sixty years of age, has been reading aloud for fifty years, and in that time has read aloud no less than four hundred volumes.

Think what power a delicate woman may have who, through intelligent enthusiasm in the best literature, through a period of fifty years reads with delight to those about her! Think of the invisible influence that goes forth from mother's heart through mother's voice! Think of the eyes that are turned toward her under the evening lamp, as her face shines with full appreciation of the sentiments she reads, and with that other fine thought—that second thought passing through her mind at the same time—as to the influence of this reading on the child who listens, the child she loves. Think of the love for learning thus begun; the wise pre-occupation of the mind; the elevation of the tastes; the preparation being made in this silent and steady way for the best society. Think of the guarantee thus secured, of the taste and ambition which will induce the children to enter college.

This School of Oratory of necessity sustains a relation of large opportunity and immense responsibility to the School of Theology. Here our ministers are to be prepared for the pulpit; not for preaching alone, but for the reading of hymns, the reading of scripture, the offering of public prayer, and for those private offices of religion in which the voice exercises such an important function. Too many ministers imagine that a knowledge of the laws of declamation or public delivery covers the work which the School of Oratory is to perform for them.

What the ministry needs is, first of all, the fundamental elements of power in the man who represents Christian ideas and the true mission of the church; *character*, keen, all-controlling conviction, the power of a cultivated, sensitive, and dominating personality. He needs lofty ministerial ideals, a knowledge of society, the sympathy of the people born of practical sympathy with the people. With these elements of preparation the minister of to-day must have a

thorough knowledge of the conventional rules which embody and apply the true philosophy of expression. These rules must be so inwrought into his soul that they become unconscious habits. They control him no more as regulations, but as dominating forces of his nature.

A few lessons in elocution, a single term in the School of Oratory are of very little service to a minister, whose bad habits are accentuated rather than alleviated by the limited knowledge he thus acquires. There are many bad habits of the pulpit—loudness, harshness, awkwardness, put-on pathos, excessive gesticulation—what an old fisherman criticised in his parson, "too much lobstering with his hands." All these come from undue self-consciousness, from the absurd imitation of execrable examples which the young minister once imagined to be graceful and impressive. Some ministers, as one expresses it, are "loudest when least lucid." These men, and all men who would meet the demands of the age, must have years of patient drill, candid criticism by those best able to judge, and the habit of watching daily the men of practical aim and earnest purpose in their particular pursuits, whether they be street venders, auctioneers, lawyers in court, politicians on the stump, boys at play, or deaf mutes engaged in the eloquent and expressive speech of signs. Our ministers must learn what Cecil means when he says, "Eloquence is vehement simplicity."

One cannot discuss the art of oratory without making mention of the drama. May there not be a pure drama? May not the dramatic instinct in human nature find legitimate use? I think so. But do you know where one may find an example of this?

Do you know the actors themselves? Where do the majority of these professionals stand in the estimation of the best, the most conscientious, the most reverent, the most pure-minded public? Is it a joy to know that your sons and daughters find pleasure in their social fellowship? Is the weight of their influence on the side of good morals, social purity, and the delicate discriminations which virtue and refinement make? I acknowledge that they ought to be—but are they so?

And the managers of the drama, are they the men who give you one season "The Old Homestead," with its pathos and high moral tone, and the next season some vulgar and degrading play? Are there many managers who have a sensitive conscience on matters of this character? Do you discriminate in your patronage of men who cater to public taste, however corrupt, and who contribute with no personal bias to public morality or to public immorality?

What shall be the attitude of pure men and women toward actors and managers and the institution they represent? I leave you to answer for yourselves.

Is there no hope of a true stage? a clean drama? historical plays

rendered by men and women of unchallenged integrity and purity? May we hope for high-minded artists who will put in captivating and instructive forms the highest and best productions of the poets and the dramatists? Do we, by patronizing the institution as it is, at all contribute to the creation of the institution as it should be?

In the mean time may not the School of Oratory train to the highest measure of dramatic power men and women who will interpret the dramas of the ages that are worthy to live? May they not for the present render this service without seeking complicated and sensational scenic effects? May we not, as Christian men and women, under the auspices of such a school as this, secure the presentation of the best dramatic work in the highest form of art and under the noblest inspirations, with none of the accompanying tendencies which now render the stage a source of peril? May we not encourage a school of actors (if the association of the very name will not defeat our hope) whom we shall feel glad to find at our tables and in friendship with the sons and daughters of our homes?

We are met for the dedication of a School of Oratory which shall for the century to come develop specialists in the art of speech—at the bar, in the senate, on the platform, in the pulpit, in the school room, in the college class room, in the home--and which shall awaken among the multitudes a new and intelligent interest in all that pertains to language.

During the past five years this School of Oratory under the direction of the Northwestern University has been compelled to turn away scores of applicants who, feeling their need and knowing the good name and splendid success of the distinguished director of this school, were attracted hither.

Why should not the president of the University and the director of the School of Oratory aim to make this school one of the most famous in the world? Director Cumnock, in pursuance of this idea, which he himself originated, asked the executive committee to grant him a site on the campus and pledged himself for the erection of a building large enough to accommodate three hundred pupils. It is the first building ever designed and used exclusively for elocutionary purposes in this country—probably in the world. It is not often that a teacher in an institution assumes such a financial burden as Professor Cumnock has assumed. It is a fruit of faith's enthusiasm. It is a school not merely of vocal training, but of general expression, and especially of English—a school of English language, English history, English literature, and English composition.

With the facilities provided by the new building and with its unique and thorough organization, there will be no school of oratory, east or west, offering like advantages. It is the only school of the kind that has grown up under the fostering care of a great university. One of its chief advantages is in its provision for continuous

private training with class work. It is not an institution for its own resident students of oratory alone, but for all students in the College of Liberal Arts and in the School of Theology.

I congratulate the University upon the fact that Professor Cumnock is the director of this school. He was for years at the head of the department of elocution at Chautauqua. As a public reader he appeared before our great amphitheater at least thirty-five times, and no man could now command a larger audience. The variety of his *repertoire*, his versatility, naturalness, personal enthusiasm, general scholarship, fine taste, and genuine sympathy render him as attractive as a public reader as he is successful and unsurpassed as a teacher and inspirer of others.

This Hall of Oratory commemorates one of the most beloved of your university students—Miss Annie May Swift, whose early death still casts a deep shadow over the hearts of all who knew her. It is in her memory that her father, a distinguished citizen of Chicago, has contributed so liberally toward the erection of this building. Miss Swift was a young woman of surpassing beauty, of superior scholarship, and of the highest Christian character.

This hall now becomes a part of this great university. It will some day be old—very old and very sacred. We this day consecrate it to high and holy uses. It now belongs to the present and to the future. It will some day belong to the past; and we who are here to-day shall be a part of that past.

We are not yet able to fill this hall with the pictures and the statuary which should adorn it. But what art may not yet accomplish imagination can supply. I already see through the building busts and statues of the great orators, teachers, statesmen, philosophers, preachers of the ages.

In the old temple of On at Heliopolis, consecrated to the worship of the sun, an ingenious priest devised a mirror which, standing in the roofless temple and moved by clockwork through the hours of the day, every moment from the morning to the evening reflected the glory of the sun and filled with his light the temple dedicated to his service. So may the altar of God stand in this temple of oratory, and the light of the Sun of Righteousness be reflected in the hearts and faces and daily lives of the men and women, old and young, who shall enter these sacred precincts to gain Christlike characters, to speak truth in tones clear, simple, sincere, forcible, convincing, and effective—for this is eloquence.

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1902/03

SCHOOL OF ORATORY

Northwestern University,

EVANSTON, ILL.

1902-1903.

Robert McLean Cumnock, A. M.

DIRECTOR.

This catalogue is sent with the compliments of Professor R. L. Cumnock. We hope it may fall into the hands of some young person in your city who has decided talent and ambition in the direction outlined in our Course of Study. **We would call special attention to the paragraph on enrollment on the fourteenth page.**

CATALOGUE

OF THE

SCHOOL OF ORATORY,

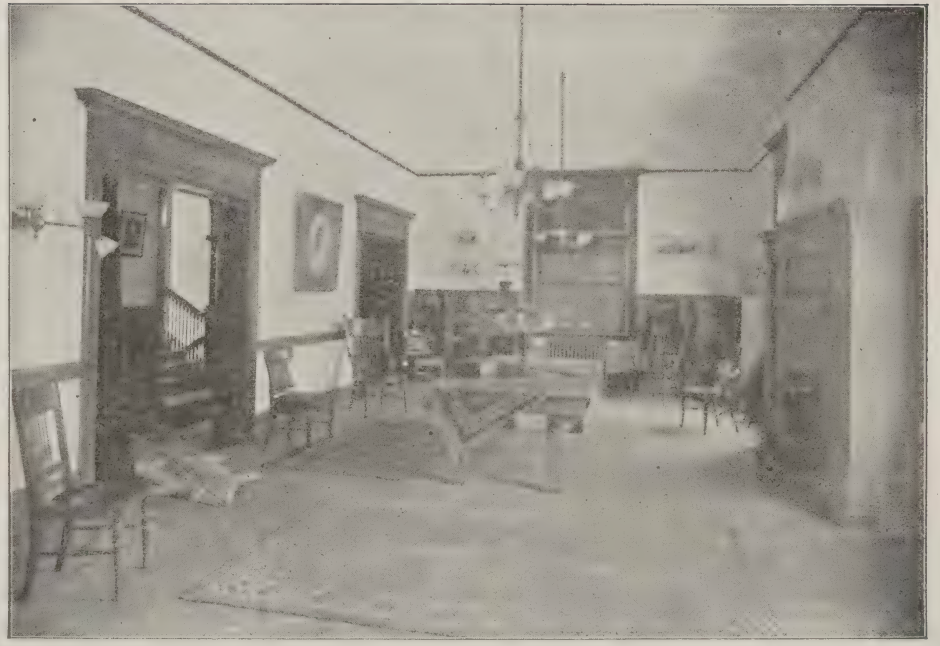
NORTHWESTERN UNIVERSITY.

EVANSTON, ILL.

1902 1903.

ROBERT McLEAN CUMNOCK, A. M.

DIRECTOR.



THE LIBRARY.

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Laws of Vocal Expression and Dramatic Action.
Shakesperian and Bible Reading.

ELIZABETH ROXANA HUNT, M. L.,

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Dramatic Art and Presentation.

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Expressive Reading and Dramatic Training.

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Voice Building and Interpretation.

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Dramatic Action and Expression.

MABEL CHURCH,

Voice Culture and Gestural Expression.

RALPH BROWNELL DENNIS, B. L.,

Didactic Reading and Forensic Elocution.

CORINNE AGNES COHN,

Analysis and Didactic Reading.

HISTORY OF THE SCHOOL.

History and Gradual Development of the Department.

LIKE all experiments in education, this department of the University has passed through its period of trial and silence, and has slowly won the favor and support of college officials, as a necessary and useful agency in education. It is the only School of Oratory, so far as we have knowledge, that has sprung up and been developed in connection with a great institution of learning. Its founder and director has been, for many years, a college officer. The School graduated its first class in 1881, and, though it has been in active operation since 1878, it has conferred diplomas on but three hundred and seventeen pupils and twenty-three post-graduate students.

Reasons for Slow Growth.

The reasons for this slow growth have been threefold:—*First:* The entrance requirements have been so high that many have been denied admission because they could give no satisfactory evidence of preparation equivalent to a High School course—the lowest grade of scholarship accepted for admission. *Second:* We have never held out to any of our pupils assurance of graduation, however much time or money they may have expended in the prosecution of their studies, or however much theoretical knowledge of the subject they may have acquired. One of the essential conditions of graduation has been and always will be, under the present administration, *a high standard of excellence in reading and speaking. Third:* Back of all this there has been a distrust of creating a distinctively professional course in Elocution, in

preference to an extended and systematic training contemporaneous with the four years of college study. However, in the last thirty years a great change has taken place in our opinions of college education. At best, the college course is but a beginning, and the student at graduation finds himself but slightly acquainted with Philosophy, Economics, Chemistry, Physics, or any of the departments of linguistic study; and this holds true with even that subject which the pupil has selected and made his major work. No one, at the present time, feels thoroughly qualified to teach Chemistry or Latin without several years of special preparation. In like manner, the instruction in Elocution offered by our best institutions, is so insufficient that the average student, at graduation, has not acquired even a good style in ordinary reading and speaking, and is utterly unprepared to interpret the more difficult forms of dramatic and imaginative literature. Hence this gradual evolution in the direction of advanced and special training has established the grade and province of this department of the University. We receive all college graduates who desire to prosecute the study of Elocution as a special subject, and others whose educational advantages have been such as to enable them to pursue this special work with success.

The growth of the School during the last few years has been so unexpectedly rapid, notwithstanding the high standard for admission and graduation, that measures were taken a few years ago to erect and equip a building for the special use of the Department. Before this, it had been impossible to accommodate the applicants for admission to the School, or to enlarge its attendance, by

THE AUDITORIUM.

reason of the meager accommodations in University Hall. Now, the beautiful Annie May Swift Hall is capable of accommodating four hundred pupils, and is arranged with special reference to the needs of the three departments—Elocution, English and Physical Culture—which constitute the course of study. The new hall stands just northeast of the Liberal Arts Building, and near the lake shore. Many of the windows look directly upon the water, and from every point the view is beautiful. The building is of the Venetian style of architecture. The basement is of rock-faced Lemont limestone, and the upper stories are of buff-colored Roman brick and terra cotta. The roof is of red tile. There are three main entrances, the one on the south leading into the broad corridor that opens into the auditorium, and the other two on the east and west sides of the building. The auditorium, though not large, is the handsomest room in any one of the University buildings. No pillars obstruct the view, as the roof is supported by iron trusses stretching from the roof girders. The floor has a gentle incline to the stage from the sides and rear of the auditorium, so that from every seat an excellent view may be obtained. In the southwest corner of the building is the Library and Reading Room, which is furnished with a carefully selected library for the use of the English department. The library is the gift of A. C. McClurg & Co., of Chicago. In the southeast corner is the Reception Room. Both of these rooms are separated from the auditorium by rolling partitions, which admit of their being made a part of it at any time. The seating capacity of the auditorium, with the adjacent rooms, is five hundred.

The second story is divided into fifteen rooms for private instruction. All floors and partitions are deadened by an improved system of construction, so that vigorous vocal work may be carried on in any room without disturbing the occupants of the rooms adjoining. The upper floor will be utilized as the growing wants of the School require it. On the ground floor is the Gymnasium. It is equipped with the most improved and modern appliances for the work of Physical Culture. This equipment it the gift of A. G. Spalding & Bros., of Chicago. It is readily apparent from the description of the building that very little climbing stairs is necessary, so that no student need be in danger of over-fatigue from that cause. The building is heated by steam, and lighted by both gas and electricity. The ventilation of the building is a special feature. The radiators are arranged in such a manner that fresh air from the outside of the building passes through them, and it is heated before it is discharged into the room. The foul air is carried away by means of ventilating registers in the face of the stage and overhead in the ceiling. These registers are connected with ventilating ducts, which run to the main boiler chimney, and carry off all impure and poisonous gases.

SPECIAL FEATURES OF THE SCHOOL.

All Classes in Elocution are Conducted by the Director.

THE whole school meets at ten o'clock every morning for the general class lesson in literary and vocal interpretation; the Seniors meet twice a week for the study of oratorical address, for Bible, Hymn and

Liturgic reading, and the study of Shakespeare; and the Juniors twice a week for Vocal Culture, and the study of the Science of Elocution. In addition to this, the Post Graduates meet twice a week, receiving practically the private training of the Director, who also conducts both the Junior and the Senior weekly recitals. It will be observed that the Director devotes an unusual number of hours to instruction, meeting the students in small classes as well as in the larger ones, thus giving each and every member of the school the benefit of his personal oversight and assistance.

Two Private Lessons a Week is the Second Special Feature.

It is a settled belief here, that no School of Elocution can succeed in graduating pupils of the highest order of excellence, without combining private instruction with class work. In addition to class instruction, each pupil receives, weekly, two private lessons during the entire course of study. In this particular, the organization of the School is unique: and this feature, more than any other, has contributed to the successful prosecution of the work. It enables the instructor to remove, at the outset, all the personal difficulties in the way of the beginner's advancement, and by direct stimulation and criticism to put the pupils into possession of a correct mechanical technique, and to train them carefully into all the excellences of expressive speech.

One Hundred and Twenty Private Lessons During the Course.

It must be remembered that this private work is continuous, and aggregates during the two years, *one hundred and twenty lessons* for each pupil. This imposes upon the teaching force an immense amount of work; but the

ROOM FOR PRIVATE INSTRUCTION.

results have fully justified the outlay, and firmly convinced us of the necessity of the private training.

Education of the Sensibilities.

The third special feature of the work is the *education of the sensibilities.* The utmost care is taken and every effort put forth in the education of the sensibilities, through the cultivation of the perceptive faculties and the imagination. The development of the emotional nature may be truly said to be the chief work of the School, involving more time and labor than all the technique of voice and gesture. Thought is the occasion of emotion, and, from the first private or class lesson to the last, this simple rational system of psychic development is taught. A cultivated imagination that creates and reveals the scene as perfectly to the soul as the natural eye could reveal it to the mind, is the secret and source of all eloquence or expressive speech. Join this to a *regulated judgment*, and you have the combination that unlocks every door that leads to successful reading and speaking. This education of the spiritual forces of our nature, by which we are made appreciative beings, is more necessary to our enjoyment and success in life than the education of the rational faculties of the mind.

Importance of Rhetoric and English Literature.

The fourth special feature of the School is the importance attached to a thorough study of *English Literature and kindred subjects.* An intelligent conception of the text must form the basis of all satisfactory interpretation. In a measure, the requirements for admission secure this result ; but advanced courses in English are pursued throughout the entire two years of study. The

object in all this training is two-fold: *First*, to train the faculties of the mind to rapid and accurate thinking, that the reading may be intelligent and discriminating; *Second*, to prepare pupils to teach English Literature and Rhetoric in connection with their elocutionary work.

The fifth special feature is the training in *Physical Culture*. The objects aimed at in this work are:—*First:* To develop and strengthen all parts of the body for the purpose of health and grace. *Second:* To give the pupil perfect control of all the movements of the body. *Third:* To train the body to express, in intelligent action, the thoughts and emotions of the soul.

SPECIMEN SCHEDULE OF A WEEK'S WORK IN JUNIOR YEAR.

INSTRUCTOR.	SUBJECT.	MON.	TUES.	WED.	THUR.	FRI.
Prof. Cumnock.	Interpretation .	10 A M	10 A M	10 A M	10 A M	10 A M
	Vocal Culture.	.....	11 A M	.....	11 A M	.....
	Recitals	.....	.....	3 P M	.....	3 P M
Miss Hunt.....	Rhetoric	.....	3 P M	11 A M	3 P M	.....
Miss Neal.....	Physical Culture	11 A M	.....	9 A M	.....	.....
Junior Teacher.	Private Lessons.	.....	2 P M	.....	.....	9 A M

Number of Recitations a week, sixteen.
A schedule of the Senior work would be much the same as the above.

AIM OF THE SCHOOL.

THE AIM of the department is to prepare young men and women to teach Elocution, Higher English and Physical Culture. Great care is exercised in the selection of pupils. We not only insist upon certain literary requirements for admission, but encourage and receive only those who have special adaptability for

elocutionary work; while those who fail to exhibit correct dramatic instincts are induced to give up the work at the end of the Junior Year. In order that graduates in Elocution may become self-supporting, and possess that power by which they may impress themselves upon the educational world, we have always insisted, as a necessary condition of graduation, and as an indispensable qualification for professional success, that pupils should be made superior readers and speakers.

It is a notable fact that no impressive reader or speaker is long without employment; for, with every exhibition of skill, admiration is excited and pupils are secured. The urgent demand of the time is for people who can illustrate their art as well as talk about it.

METHOD OF INSTRUCTION.

An Eclectic Method Used.

NO PHILOSOPHICAL system or method is taught exclusively, but anything of practical value in any method is used. Methods are simply the ways in which great and successful teachers have done their work. Let not the students of Elocution be deceived by any pretentious claim that any method of work will lift them into fame and fortune. The philosopher's stone has not yet been found, nor has the *ultima Thule* of elocutionary knowledge been reached. There are many methods yet to be developed; but vastly superior to all methods is the inspiring personality of great and successful teachers. Students are trained from the standpoint of the College, with special reference to their preparation

to teach Elocution, English and Physical culture, in Normal Schools, Academies, and Higher Institutions of Learning.

ENROLLMENT.

Advice to Applicants.

IN MAKING application for admission to the Junior Class, please state what your educational advantages have been, and how far you have advanced in any course of study; also state the opinion of leading people in the community in which you live as to your probable success in pursuing a course in Elocution. *By reason of our peculiar organization, it is earnestly requested that all applications for admission to the Junior Class be made several weeks before the beginning of the Fall Term, September twenty-second, so that the schedule of recitations and the hours for private training may be properly adjusted before the opening of the School.*

Graduates from other Schools, seeking advanced standing with us, are examined in the work of the Junior Year, and, if found proficient in knowledge and skill, are admitted to the Senior Class.

COURSE OF STUDY.

FIRST YEAR.

The text books used in this year are Cumnock's Choice Readings (new and enlarged edition), and Russell's Vocal Culture. During the first year, instruction is given in the management and regulation of the breath; the proper use of the body in the development of vocal

energy; the most advanced knowledge of English Phonation; the most approved methods of acquiring a distinct articulation; the function of the Natural and Orotund Voices; the application of Force, Stress, Pitch, Rate, Quantity and Emphasis, and their importance as the dynamics of expressive speech; the use of inflection for the purpose of emphasis and melodious effect; the fundamental principles of Gesture and their application. Students are taught how exhaustion of the body in speaking may be overcome; how throat difficulties, occasioned by over-use or wrong use of the vocal organs, may be avoided; how harsh quality of voice may be removed, and pure musical quality acquired; how mannerisms in melody and inflectional forms may be remedied; how awkwardness in gesture may be conquered; how vocal practice should be regulated.

The practical results expected from the first year's training are:—

First:—An elegant and refined pronunciation of the English Tongue.

Second:—An absolutely distinct utterance.

Third:—A flexible and melodious voice, by which the most pleasing intonations, and the most natural results in reading and speaking may be secured.

Fourth:—The development of the sensibilities, by which correct, instant and vigorous emotional expression, responsive to the thought, may be awakened.

SECOND YEAR.

Classification of the Old and New Testaments for the purposes of reading; Study of Hymnology and the Book of Common Prayer, with special reference to the closing

melody of clauses and sentences; Study and Delivery of the Masterpieces of English and American Eloquence; Critical Study of the text of Shakespeare and vocal interpretation of the tragedies of Lear, Hamlet and Othello; Extended reading from the modern Poets and Prose Writers; Special Training in Characterization and Dialectic Forms of Speech; Advanced Training in Dramatic and Imaginative Literature; Study in Creative Gestural Expression.

Results expected from the second year's training:—

First:—The acquisition of a thoroughly artistic form in the reading of narrative, descriptive and didactic styles; also in the delivery of orations.

Second:—The skill to read, with melodious effect and expressive power, the Bible, Hymn Book and Liturgy.

Third:—Practical knowledge in the organization and management of elocutionary work in High Schools and Colleges; also in Teachers' Institutes and in University Extension Work.

Fourth:—The ability to analyze and interpret, at sight, any selection of varied expression.

Fifth:—The power to entertain and please as a public recitationist.

A POST-GRADUATE COURSE.

A course of one year is offered to all graduates of this School who desire to become more deeply acquainted with the great authors of English Literature, or to prepare themselves more fully for the exacting demands of public reading. This course involves the study and interpretation of the more important writings of the leading dramatists, poets and novelists.

Pupils in this course receive the special attention and instruction of the Director.

In English, a term is devoted to Rhetoric, and two terms to modern poetry.

In Physical Culture, an advanced course for teachers is offered.

RHETORIC.

The Juniors meet three times a week throughout the year, for the study of Rhetoric and Meter. Three essays, seven hundred words in length, are required in connection with the work of each term. All written exercises are carefully examined and revised, and, when needed, personal advice and criticism is given. As a result of this work in Rhetoric, it is expected that the students will have:

First:—Command of a full, expressive and discriminating vocabulary.

Second:—Skill in the construction of sentences and paragraphs.

Third:—Ability to write rapidily, easily, and naturally, avoiding both the commonplace and the bombastic styles.

Fourth:—A habit of speaking the English Language in its purity.

Fifth:—A comprehensive knowledge of the figures of speech.

Sixth:—An increased appreciation of the excellences of good literature.

As the result of the work in the scansion of English verse, it is expected that the students will have:

First:—The ability to read poetry musically, as well as expressivly.

Second:—An appreciation of the technical excellences of good poetry.

The Seniors meet once a week, during the first two terms of the year, for advanced work in Rhetoric. The writing of paragraphs is required, and part of the time is devoted to Normal work.

ENGLISH LITERATURE.

The Seniors meet twice a week, throughout the year, for this study. The Literature is taught in its development from century to century, so that in the end the subject may be reviewed as a whole. This involves some general work in history, such as a consideration of the racial characteristics of Saxons and Normans; a review of the Fourteenth Century that shall assist in the reading of Chaucer; a review of the Fifteenth and Sixteenth Centuries that shall prepare the way for Spenser's allegories and Shakespeare's dramas; a familiarity with Puritan England that shall make it possible to read "Paradise Lost," not as a dry theological treatise, but as the representative poem of the Seventeenth Century; and such knowledge of the events of the Eighteenth and Nineteenth Centuries as shall aid in the interpretation of the more modern writers.

The student is made as familiar as possible with the greatest works of those great writers who represent the periods in which they lived, and who, one after another, introduced new modes of thought and new

styles of expression. No text-book is used, but the attention is concentrated upon the literature itself. The list of authors studied is not long, as it has always been found desirable to read thoroughly, even at the risk of not reading widely. The first term will be devoted to the study of the modern essay. As the result of this work it is expected that the student will have:—

First:—Command of the Chaucerian, Spenserian and Shakespearian vocabularies, so that the English of the Fourteenth and Sixteenth Centuries may be intelligently and appreciatively read.

Second:—A familiarity with the leading facts in the biographies of Chaucer, Spenser, Shakespeare, Milton, Dryden, Addison, Pope, Goldsmith, Johnson, Cowper, Burns, Scott, Coleridge, Wordsworth and Byron; a comprehension of the influence exerted by the authors upon their periods, and by the periods upon the authors.

Third:—An understanding of the greatest works of these authors from the various standpoints of Æsthetics, Philosophy and Morals; ability to interpret and comment upon difficult passages.

Fourth:—A more discriminating literary taste, and the habit of reading critically.

Fifth:—A command of the subject that shall assist in teaching it according to the best and most approved methods.

All literature classes are greatly assisted by having access to the excellent English Library, selected with special reference to the needs of this department.

PHYSICAL CULTURE.

Instruction in Physical Culture is given during the entire course. The number of members in each class is limited, so that personal attention may be paid to the individual needs of the pupils. The training is based upon the Delsarte Philosophy of Expression, and the Swedish and German systems of free movements and light gymnastics.

FIRST YEAR.

The aim of the first year's work is to acquire a symmetrical development of the body, as a basis for health and grace. Physical examinations are made of all students requiring personal attention, and special work is assigned to remove their disabilities. Exercises are given to remedy the following defects : *Weak abdominal muscles, side or lateral curvature of the spine, stooping or uneven shoulders, incorrect poise of the head, and all hereditary and acquired faults in the carriage of the body.* The general work includes Indian club, dumb-bell, wand, ball and pole drills, breathing exercises, flexing exercises to overcome stiffness, exercises to develop control of the muscles, and all devices in training that secure freedom of bodily action, and excite instant and intelligent expression of thought and emotion. The results expected from the first year's training are: *First:*—A noble and graceful bearing, habitually maintained. *Second:*—Freedom from awkwardness and self-consciousness in gestural expression. *Third:*—Ease and precision in the movements of the body.

SECOND YEAR.

The second year's work is a natural outgrowth of the first, and embraces a wider range of training in the artistic and æsthetic forms of Physical Culture. Harmony in all the movements of the body, united with the power of unconscious and spontaneous physical expression, blended with elegance and ease of bodily poise, comprehend the leading features of the last year's work. The general training of this year is supplemented by a thorough normal training which develops into an analytical study of physical expression. Our primary object being the development of the individual, as much personal attention as possible is given to each member of the School, and it is confidently expected that pupils will be able, when they complete this work, to teach intelligently the laws of physical expression, as related to gesture, attitude and bearing, and to apply them in the interpretation of all forms of literature.

LOCATION.

Evanston, the seat of the University, is the most beautiful suburb of Chicago. It is situated twelve miles from the city, and on the shore of Lake Michigan. It is in all respects a model university town. The charter of the University prohibits the sale of intoxicating liquors within four miles of the University. As a result, Evanston is unusually free from immoral influences and the social dangers of city life. In addition to the intelligence and sobriety of the community, the manifold literary activity of the great University with which we are connected, is a constant inspiration to our students. The daily association with scholars of a high grade, the access

THE GYMNASIUM.

to libraries, laboratories and museums, and the attendance upon lectures and literary exercises incident to college life, combine to liberalize the mind, and to stimulate the ambition of all who come under their influence. Our proximity to Chicago gives us an opportunity to hear all the great orators, readers and histrionic artists of the world.

GOVERNMENT.

The same rules that obtain in the college of Liberal Arts, with reference to good conduct and faithful work, are enforced in this department. Students are left largely to their individual honor and moral sense.

RECITALS.

Recitals, in which the pupils of the School participate, are held on Wednesday and Friday afternoons. These exercises have been of the greatest benefit to the students, in giving them confidence before public audiences, and in stimulating them to the highest endeavor in formal recitation.

LITERARY AND DRAMATIC CLUB.

The Thalian Literary and Dramatic Club is an organization maintained by the students. Its object is to furnish and promote practical training in extemporaneous speaking and debate, in the management of parliamentary bodies, and in the study of dramatic action and presentation.

DIPLOMAS.

Students completing the course satisfactorily will be awarded the Diploma of the University. Students completing the Post-Graduate Course are awarded the highest honor—the Post-Graduate Diploma.

HONORS.

Special mention on the program of the graduating exercises, will be made of those students, who, by diligence and original power, reach an exceptional excellence in any of the three subjects which constitute the Course of Study; but in no case will this honor be conferred, unless the pupil has gained a high rank of scholarship in all the other departments of work in the School.

TUITION.

The cost of instruction is fifty dollars a term, payable in advance. This is the only charge made for tuition, and entitles the student to two private lessons a week, and instruction in all the classes in Elocution, English and Physical Culture. No tuition will be refunded except in case of sickness. In this event, half the amount paid will be returned, if application is made before the middle of the term.

EXPENSES.

Cost of living in Evanston ranges from three to seven dollars a week, according to location and accommodations. Meals in clubs from $2.00 to $3.00 a week. Lodgings in town from 75 cents to $1.50 a week for each occupant of a room. Board, with room, in families, from $4.00 to $7.00 a week. Cost of living at Willard Hall, including board, furnished room (except bed clothing, pillows and towels), light, fuel, and washing of twelve plain pieces, is from $5.50 to $6.00 a week. One-half of the board bill is payable at the beginning of the term; the remaining half at the middle of the term. No deduction is made for absence during any part of a term,

except in cases of protracted illness. The young ladies are under the personal care of the dean of Willard Hall, who grants all permissions and excuses, advises in matters of health and well-being, and presides over the social life of the pupils. Cost of living at the College Cottage or Chapin Hall, including furnished room, light, fuel, and the washing of a dozen plain pieces, is $2.75 a week. Each young lady does her own ironing, and assists in keeping the house in order. To secure rooms at Willard Hall, application should be made to Miss Annie W. Patterson, Willard Hall, Evanston, Ill. To secure admission to the College Cottage or Chapin Hall, address Mrs. A. F. Townsend, 1719 Hinman Avenue, Evanston, Illinois.

ROOMS FOR VIGOROUS VOCAL PRACTICE.

Eight private rooms in the Annie May Swift Hall are provided for loud vocal practice. Assignments of time for daily practice are made at the opening of each term.

AID FOR STUDENTS.

Scholarships are awarded to needy and meritorious pupils to assist them in completing their course of study. Each scholarship yields, yearly, one hundred and fifty dollars, and is given to some student chosen by the Director from the Senior Class.

The following scholarships will be available the coming year:—

The Cumnock Scholarship, the gift of Mrs. Lulu Jones Cumnock, of Woonsocket, R. I.

The McMullen Scholarship, the gift of Mrs. Kate Virginia McMullen, of Evanston.

The Director's Scholarship, the gift of R. L. Cumnock, of Evanston.

POSITIONS.

Institutions desiring teachers of Elocution, trained from the standpoint of the College, are respectfully solicited to correspond with the Director.

CALENDAR FOR 1902-1903

There are three terms in the school year, of ten weeks each:—

Spring Term, 1902, opens March twenty-fourth.
Fall Term, 1902, opens September twenty-second.
Winter Term, 1903, opens January fifth.
Spring term, 1903, opens March twenty-third.

CORRESPONDENCE.

All correspondence should be addressed to Professor R. L. Cumnock, Evanston, Ill.

STUDENTS.

Graduate Students.

DOLAND, GRACE BARTLETT.....Rogers Park, Ill
HASTINGS, ANNA MAUDE.....Cairo, Ill
LOVEDALE, ISABELLA.....Chicago, Ill
MCNEVIN, ROSE ELLEN.....St. Charles, Ill
WADDELL, LOTTIE ANNA.....Grand Rapids, Mich

Seniors.

BANGHART, FRANCES BERNICE.....Maquoketa, Iowa
BARTHOLOMEW, MARION ALMINA.....Batavia, Ill
BUNNELL, BELLE.....Evanston, Ill
BUTTON, LAURA JANE.....Alma, Mich
CLARK, ANABEL.....Ogden, Iowa
CONVERSE, DAISY ARMEDA.....Fort Atkinson, Wis
CRAIN, JULA VANBUREN.....Great Falls, Mont
CRENSHAW, RUBY CELLA.....Stronghurst, Ill
DANIELSON, LILY PEARL.....Creston, Iowa
DICKSON, NELYE MAY.....Luana, Iowa
DOWNS, DORA INEZ.....Elgin, Ill
DRAGOO, RHODA ANNETTE.....Evanston, Ill
DUNLAP, HARRIET MAY.....Evanston, Ill
ELLIS, GRACE VICTORIA.....Bristol, Wis
FRANCIS, CLARA ELEONOR.....Remsen, N. Y
FREEMAN, PHOEBE GRACE.....Chillicothe, Ohio
FOSTER, MABEL LOU.....Salem, Wis
GILBERT, GRACE MARGARET.....Monona, Iowa
HALL, CHARLES HAROLD.....Webster City, Iowa
HALL, MYRTLE.....Galesburg, Ill
HANSON, HARRIET ELSIE.....Fulton, Ill
HARRISON, MYRTLE AMANDA.....Emmetsburg, Iowa
HEATH, OLIVE.....Evanston, Ill

HERKIMER, CARRIE FROST.....Dowagiac, Mich
HEINES, CORA BELLE.....Aleinda, Ind
HOADLEY, MARY HENRIETTA.....Niles, Mich
JACKSON, MARY ETHELYN.....Anderson, Ind
JONES, IDA ANNA.....Bonair, Iowa
KELLOGG, HARRIET RUTH.....Portage, Wis
KELLOGG, JESSIE MAY.....Oconomowoc, Wis
KIPP, BERNICE.....Evanston, Ill
KINNAIRD, KATE CLIVE.....McGregor, Iowa
LADD, NANCY GERTRUDE.....Traer, Iowa
LAYMAN, BEULAH BLANCHE.....Lincoln, Ill
LOEW, MINA.....Le Mars, Iowa
LOWE, EDNA EUGENIA.....Sumner, Iowa
MARUGG, NELLIE HARRIET.....Dubuque, Iowa
MCGARRY, JOSEPHINE FRANCES.....Chicago, Ill
PARKER, ELIZABETH FRANK.....Lawler, Iowa
PEASE, ANNA GERLS.....Chicago, Ill
PHELPS, RUBY AUGUSTA.....San Jose, Cal
REYNOLDS, DORA JOHNSON.....Winnebago City, Mich
ROOD, GEORGIA GARDINER.....Chicago, Ill
SAWYER, MATA.....Beaver Dam, Wis
SMITH, ALLIE MELLISA.....Kennelworth, Ohio
STERLING, FLORENCE.....Huron, S. Dak
STEVENS, EFFIE ORILLA.....Excelsior Springs, Mo
STEWART, MARGARET JEANET.....Keota, Iowa
STEWART, LAURA PEARL.....Cedar Rapids, Iowa
TOOMEY, GEORGE EMANUEL.....Fort Collins, Col
TUPPER, MARY KATHERINE.....Maple Park, Ill
WESTON, ETHEL MAY.....New London, Ohio
WILLIAMS, HELEN ELIZABETH.....Seneca, Kan
WILSON, MAY LOUISE.....Taylor's Falls, Minn
WOODARD, FRANCES.....Minneapolis, Minn
YODER, ANNA ELIZABETH.....Elkhart, Ind

Juniors.

ANDRAE, HAZEL ELIZABETH.....New London, Wis
BATES, PHOEBE OLINE.....Kokomo, Ind

Barton, Katherine ..... Waverly, Iowa
Beket, Bessie ..... Blue Mound, Ill
Bedell, Iva May ..... Evanston, Ill
Bennett, Myrtle ..... Grangeville, Idaho
Capper, Edith ..... Garnett, Kansas
Carter, Grace Margaret ..... Eldora, Iowa
Chapin, Elizabeth Jenison ..... Chicago, Ill
Chenevert, Katherine ..... Neenah, Wis
Erwin, Clara ..... Milwaukee, Wis
Eustice, Mary Ellene ..... Galena, Ill
Fletcher, Emily Lawrence ..... Estherville, Iowa
Fletcher, May Evelyn ..... Lisbon, Ill
Garrison, Helen Mar ..... Evanston, Ill
Gettleson, Gesine ..... Rogers Park, Ill
Gothard, Ina ..... Los Angeles, Cal
Harper, Alphonso ..... Fairfield, Iowa
Hazelbring, Clara ..... Milford, Ill
Hemenway, Ruth Lilian ..... Evanston, Ill
Hickox, Grace Cordelia ..... Cedar Rapids, Iowa
Hill, Ellen Gwendolen ..... Berlin, Wis
Holmes, Frances Imogen ..... Evanston, Ill
Hubbard, Margaret Seymour ..... Chicago, Ill
Hume, Marjorie Emily ..... New Harmony, Ind
Jensen, Katharine Margarite ..... Dysart, Iowa
Kappelman, Henrietta Wilhelmina ..... Evanston, Ill
Keefer, Lois Bell ..... Warrensburg, Ill
Kelley, Montie Alexander ..... Pueblo, Col
Lewis, Iva Browning ..... Mt. Vernon, Ohio
Lounsbury, Gertrude Marie ..... Wahpeton, N. Dak
Mace, Erma ..... Menomonee Falls, Wis
Main, Florence Emma ..... Oregon, Wis
McCrory, Elsie Elizabeth ..... Angola, Ind
Meents, Grace Olive ..... Ashkum, Ill
Melville, Gladys ..... Wilmette, Ill
Miller, May Gullette ..... Ft. Smith, Ark
Moore, Marie Yerkes ..... Chicago, Ill
Moss, Mabel Hannah ..... Chicago Ill

Musick, Hazel Camille ..... Omaha, Neb
Oliff, Lillian ..... Clio, Mich
Phillips, Verda Mary ..... Deadwood, S. Dak
Potter, Edythe Marie ..... Woodward, Iowa
Sherriff, Mary Pearl ..... Ellsworth, Kansas
Sleight, Ruby Louise ..... Moline, Ill
Smith, Clarissa Isabelle ..... Sheldon, Ill
Stewart, Gertrude ..... Hastings, Neb
Stout, Anna Bess ..... Gainesville, Texas
Tackabury, Anna Valentine ..... Lead, S. Dak
Trimble, Marcia ..... Trimble, Ill
Trotter, Rose ..... Coal City, Ill
Vance, Macha Lucile ..... Decorah, Iowa
Wakefield, Blanche ..... Kansas City, Mo
Wardell, Florence ..... Tracy, Minn
Winchell, Julia ..... Evanston, Ill
Yeaw, Minnie Velna ..... Providence, R. I

Special Students.

Balmer, Edwin ..... Edgewater, Ill
Bjorgo, Christine ..... Evanston, Ill
Browne, Arlo ..... Evanston, Ill
Case, Alfred John ..... Oakland, Cal
Churchill, Frank ..... Chenoa, Ill
Coggeshall, Ruth ..... Chicago, Ill
Denisis, Roger Lee ..... Traer, Ill
Dewey, Perdita ..... Kenosha, Wis
Dickens, Charles Augustus ..... Lanark, Ill
Dietz, Cyrus Edgar ..... Gilman. Ill
Eckstrom, Jennie ..... Chicago, Ill
Elliot, Arthur James ..... Kankakee, Ill
Enwall, Hasse Octavius ..... Evanston, Ill
Farrell, Julia ..... La Grange, Ill
Frye, Milton ..... Shannon, Ill
Gates, Edward ..... Evanston, Ill
Gradle, Harry ..... Chicago, Ill
Hall, Sarah ..... Evanston, Ill

Hamilton, Robert John ..... Gardner, Ill
Hopwood, Grace ..... Evanston, Ill
Ickes, Mary Anna ..... Evanston, Ill
Johnson, Anna ..... Wilmette, Ill
Kindall, Hortense ..... Onawa, Ia
McClinton, John Wesley ..... Evanston, Ill
McConnell. Percy Charles ..... Evanston, Ill
McIntosh, Ada ..... Barrington, Ill
McKinney, Frederick ..... Evanston, Ill
Parkes, Irene Edna ..... Chicago, Ill
Patterson, Maud ..... Akron, Ind
Porter, Frank ..... Ravenswood, Ill
Reed, Luella ..... Decatur, Ill
Ross, Jessie ..... Joliet, Ill
Schwingel, Therese ..... Chicago, Ill
Scott, Lida Schaffner ..... Evanston, Ill
Seed, Mason Joy ..... Sumner, Ill
Spencer, Henrietta ..... Evanston, Ill
Stevenson, Ola ..... Nebraska City, Neb
Strickler, Myrtle ..... Lanark, Ill
Thomas, Daisy ..... Denver, Col
Tresize, Edward ..... Evanston, Ill
Wadden, Mary ..... Madison, S. Dak
West, Frank Harry ..... Loda, Ill
West, James ..... Evanston, Ill
Wright, Beulah ..... Fayette, Ia

Summary of Students in Elocution.

SCHOOL OF ORATORY.

Post Graduates	5	
Seniors	56	
Juniors	56	
Specials	44	
Total		161

COLLEGE OF LIBERAL ARTS.

Seniors	24	
Sophomores	63	
Freshmen	104	
Total		191

GARRETT BIBLICAL INSTITUTE.

Seniors	43	
Middlers	55	
Juniors	61	
Total		159
Grand Total in all Departments		511

A School of Oratory.*

By Bishop John H. Vincent.

"THE VOICE," said Zeno, "is the flower of beauty." It is pleasant to think of vocal culture as a sort of horticulture, and of a hall like this as a delightful garden or conservatory from which choice flowering plants are sent forth to all parts of the land. But this would be a weak and inadequate figure by which to set forth the mission of the institution we this day dedicate – this hall of speech.

Language is the condensation of all the arts of expression, for language is universal, flexible, creative, spiritual. In what we call eloquence, are to be found the essential elements of sculpture, painting, architecture and music, since the human imagination has power to transform the human speech it hears into an infinite variety of ideal forms. Through invisible words that touch the ear, one forms images of statues, pictures and cathedrals, and hears the gentlest strains and the loudest thunders of oratorios. Carlyle says: "All speech, even the commonest, has something of a song in it." Given the right words, and a world of life and wonder is revealed within.

It is no slight office to teach men and women to be true artists; to give them power to transfer to the souls of contemplative listeners the world of life and art, and to kindle in them a passion for beauty and truth and goodness.

The impulse of expression in man is an essential and vital part of his nature. He thinks, he desires, he resolves, he declares. When the first rational man, conscious of self, attempted to express his thought to some other self, language began. The outcry of an animal, following some unrecognized and involuntary impulse, is not language, for language requires the consciousness of self, the recognition of another self, and the desire and attempt to communicate with him.

There is still another element in the art of expression. In all men imagination outreaches endeavor. A man creates a form, but by the eye of his imagination sees a more perfect form. He feels that there is more than the practical end to be accomplished. There is something which gives him pleasure and which gives pleasure to others. Thus he gratifies the sense within him which he calls the sense of the beautiful. He feels in it some harmony of sounds, some touch of color, some form of architecture, as in a column or an

*(Oration delivered at the dedication of the Annie May Swift Memorial Hall of the School of Oratory of Northwestern University, Evanston, Ill.

arch. Thus Beauty waits on Utility and we have as an outcome the art of dress, of architecture, of sculpture, of painting, of music—forms of expression by which the soul projects itself into the outer world and perpetuates itself in forms of its own creation.

So the human voice, first employed for purposes of utility to express need, desire and purpose, is used to awaken and minister to the sense of the beautiful, and thus by tones, articulations, inflections, pauses, emphasis, rhythm, harmony, the art of elocution and the art of music are developed.

The most interesting feature of a new building is not in the style of its architecture, nor in its relation to a group of fine structures. It is not in the age or distinction of the institution which it represents, in the fame of its architect, nor in the worth of the men whose names it commemorates or through whose munificence it is erected. The true value of a building is to be found in the great idea it embodies, and the end it aims to serve in the civilization to which it belongs.

This is not the time to discuss the relations of use and beauty, to insist th t the useful is always in some measure beautiful and that the beautiful is always useful. It is sufficient to know that in the offices of this day we are not required to discriminate. Here Utility and Beauty with clasped hands bow together at the shrine we consecrate. In this classic town no other academic structure can look down with pity or look up with apology for the new hall to which we this day invite our guests.

Art may walk about this building with the smile of approval upon her fair face. Literature may rejoice, Science may claim an interest in the new venture, and Religion pronounce upon it her most reverent benediction. The architect need not conceal his name in the presence of the most rigid critics. The projector of this new movement, the head of this department of the University, has no reason for abating the joy of his triumph. And the contributors to this splendid edifice, whose good sense, good taste and liberal spirit have made this hour possible, may well congratulate each other, their leader, the University, and the citizens of this classic town.

This is a hall dedicated to human speech—the fragrant and lovely flower of the human voice.

What power the human voice has! It may raise the dead. Old literatures entombed in silent mounds for thousands of years may through the living voice come forth from pages of stone, parchment, and papyrus. They may again stir the air, sweep through living souls, give strength and gladness, and inspire men to new service.

Through the magic of human speech sweeter voices than those of the dead orators may repronounce the words that once wrought wonder among men, and these same words may work greater wonders. Eloquence that died when the old orators died may become eloquence again. The living voice gives new conditions and new

opportunities to the now silent orators. Demosthenes and Isaiah may still thrill the living multitude.

The historic records by which we may have rescued, recognized and interpreted anew the deeds of the past may by the human voice be transmitted into living syllables for living ears. The heroisms of the dead past may be rehearsed in words, tones, accents, flushing cheeks and flashing eyes, and the quiet country home may feel the inspiration and the enthusiasm of the forum and the battlefields of long ago. Poems that lips never pronounced before, written by the solitary singer, may find utterance, exposition and conquest, long years after they were written.

In speech you have at command invisible weapons—swords of the spirit. In speech, spirit answers to spirit. By power that went through words Christ hushed the turbulent waves, raised the dead Lazarus, forgave sin and opened the gates of Heaven. The energy was in Him. Words were His messengers.

It is the mission of this hall to prepare men for oratory in the senate, at the bar, on the platform and in the pulpit; for certain forms of dramatic expression; for scientific and philosophic work in the class room; for the interpretation of literature in public and in private; for professional teaching in the school; for reading in the home, in nursery and parlor; for the promotion of extemporaneous utterance and conversational facility, and, incidentally, to pursue such studies and discipline in physiology, psychology, literature, rhetoric, history, and universal art, as may give strength, self command, and large resources in various fields.

This new building by the lake stands as an emphatic and eloquent protest against the perversion of the great art of elocution. It insists that there is a science which gives significance and power to the art; that the mastery of it requires thorough discipline through years of patient preparation. This school is not designed merely to meet the professional necessities of a class, but is based upon a philosophy of expression which must be mastered by men and women who would distinguish themselves in the larger fields of the profession or render true service in more quiet spheres of life. This school is for men and women of all professions. It provides graduate and professional courses. There is no month in the whole college career when its services are not needed. It is designed to be accessible to the students in the preparatory school, and has a mission to fulfill in behalf of primary teachers, and mothers, recognizing the importance of elocutionary discipline when the child is in the nursery, beginning to prattle and to sing and to form the habits of speech which are to abide with him in after years. Elocution should be studied from matriculation to mastership. It should begin years before that—long before that; it should be continued after that—long after that. To this hall should come students of art, of language, of law, of ped-

agogy, ministers and mothers, and the missionaries of the societies of Christian Endeavor and the Epworth League who go to read to the "shut-in," the paralyzed, the blind, the old, aiming to comfort and strengthen the afflicted and to broaden the horizon of men and women in the most limited and lowliest life. There is no calling, there is no age for which this hall does not make provision. Of all the structures on this ground it is, next to the church, the institution for all grades, all ages, and for all the years.

Back of the art of oratory, the very basis of it, in fact, is personal character. To hold the truth and to love it; to have the power of expressing it; to delight in the expression for truth's sake and for the joy of it, and for the sake of humanity—this is the beginning of oratorical power. The man who would awaken and control an audience must himself be a reality, and the truth he uses must be to him a reality. Character is everything. As Dr. Richard S. Storrs remarks: "Then only is oratory eloquence when it utters the great and sincere force of character. Those who would win the ears and hearts of men by speech must themselves be hidden in the very heart of God." "It is not the manner but the man," says Dr. Nehemiah Adams. It is the ideal of this school of oratory to make every pupil a true soul, a lover of good literature, patient and fervent, expert in reading aloud without fatigue, finding delight in giving to others the rare pleasure of hearing the best literature in the world. It would make every professional pupil so true to truth, that in the larger sphere of oratory, forensic and sacred, he may be natural, simple, forcible and always effective.

Character is everything in oratory. It is persuasive, demonstrative, interpretative. Character appropriates to one's own nature the truth he reads. It puts the light of love in his eyes—solar light from the Sun of Righteousness. Apply the spectroscope and analyze the light of the true orator's eyes and you will find the divine elements in it. Aaron could speak and Moses was timid. Aaron was weak of will and Moses meek. But what would Aaron's words have been worth without the background and basis of Moses' culture and grace and masterfulness?

Not only is this Cumnock School of Oratory a school of science and philosophy, a school of specialists and professionals, a school of general culture in rhetoric, history and art, a school of character which lies at the root of all effectiveness, but it adopts the theory of William Pitt, that "eloquence is in the assembly, not in the speaker;" that the more we educate the people to speak, the larger is the opportunity given to public speakers; the more people observe laws of enunciation and emphasis in conversation, the more they read aloud to each other, the less easily they become fatigued, the more eager they will be to hear and the more thoroughly they will be profited by hearing the masters of English speech. There is a

democratic breadth in the theory and provisions in this School of Oratory which would make every schoolboy, every father and every mother good readers of good English. Its director believes that in all school and college training the art of oratory should be constantly insisted upon. Hamilton College has a good reputation in this respect. In the Catalogue for 1813, the following rule is given for pupils of the freshman class: "Each student is required to declaim every day before his tutor and class, and to declaim in chapel before the faculty and all the students as often as it shall be thought proper by the faculty."

If people were trained to the art of speech from early childhood, learning and observing the laws of articulation, enunciation, emphasis, pitch, inflection and true feeling, until they became a part of the involuntary life, good reading and good speaking would be far more common. Said a mother to me not long ago, "I have read to four generations: to my father and mother, to my brothers and sisters, to my son, and now I am reading to my grandchild." That woman, now more than sixty years of age, has been reading aloud for fifty years, and in that time has read aloud no less than four hundred volumes.

Think what power a delicate woman may have, who, through intelligent enthusiasm in the best literature, through a period of fifty years reads with delight to those about her! Think of the invisible influence that goes forth from mother's heart through mother's voice! Think of the eyes that are turned towards her under the evening lamp, as her face shines with full appreciation of the sentiments she reads, and with that other fine thought—that second thought passing through her mind at the same time—as to the influence of this reading on the child who listens, the child she loves. Think of the love for learning thus begun; the wise pre-occupation of the mind; the elevation of the tastes; the preparation being made in this silent and steady way for the best society. Think of the guarantee thus secured of the taste and ambition which will induce the children to enter college.

This School of Oratory of necessity sustains a relation of large opportunity and immense responsibility to the School of Theology. Here our ministers are to be prepared for the pulpit; not for preaching alone, but for the reading of hymns, the reading of scripture, the offering of public prayer, and for those private offices of religion in which the voice exercises such an important function. Too many ministers imagine that a knowledge of the laws of declamation or public delivery covers the work which the School of Oratory is to perform for them.

What the ministry needs is, first of all, the fundamental elements of power in the man who represents Christian ideas and the true mission of the church; *character*, clean, all controlling conviction, the

power of cultivated, sensitive, and dominating personality. He needs lofty ministerial ideas, a knowledge of society, the sympathy of the people born of practical sympathy with the people. With these elements of preparation the minister of to day must have a thorough knowledge of the conventional rules which embody and apply the true philosophy of expression. These rules must be so inwrought into his soul that they become unconscious habits. They control him no more as regulations, but as dominating forces of his nature.

A few lessons in elocution, a single term in the School of Oratory are of very little service to a minister, whose bad habits are accentuated rather than alleviated by the limited knowledge he thus acquires. There are many bad habits of the pulpit - loudness, harshness, awkwardness, put-on pathos, excessive gesticulation - what an old fisherman criticized in his parson, "to much lobstering with his hands." All these come from undue self-consciousness, from the absurd imitations of execrable examples which the young minister once imagined to be graceful and impressive. Some ministers, as one expresses it, are "loudest when least lucid." These men, and all men who would meet the demands of the age, must have years of patient drill, candid criticism by those best able to judge, and the habit of watching daily the men of practical aim and earnest purpose in their particular pursuits, whether they be street venders, auctioneers, lawyers in court, politicians on the stump, boys at play, or deaf mutes engaged in the eloquent and expressive speech of signs. Our ministers must learn what Cecil means when he says, "eloquence is vehement simplicity."

One cannot discuss the art of oratory without making mention of the drama. May there not be a pure drama? May not the dramatic instinct in human nature find legitimate use? I think so. But do you know where one may find an example of this?

Do you know the actors themselves? Where do the majority of these professionals stand in the estimation of the best, the most conscientious, the most reverent, the most pure-minded public? Is it a joy to know that your sons and daughters find pleasure in their social fellowship? Is the weight of their influence on the side of good morals, social purity, and the delicate discriminations which virtue and refinement make? I acknowledge that they ought to be—but are they so?

And the managers of the drama, are they the men who give you one season "The Old Homestead," with its pathos and high moral tone, and the next season some vulgar and degrading play? Are there many managers who have a sensitive conscience in matters of this character? Do you discriminate in your patronage of men who cater to public taste, however corrupt, and who contribute with no personal bias to public morality or to public immorality?

What shall be the attitude of pure men and women toward actors and managers and the institution they represent? I leave you to answer for yourselves.

Is there no hope of a true stage? a clean drama? historical plays rendered by men and women of unchallenged integrity and purity? May we hope for high minded artists who will put in captivating and instructive forms the highest and best productions of the poets and dramatists? Do we by patronizing the institution as it is, at all contribute to the creation of the institution as it should be?

In the meantime may not the School of Oratory train to the highest measure of dramatic power men and women who will interpret the dramas of the ages that are worthy to live? May they not for the present render this service without seeking complicated and sensational scenic effects? May not we, as Christian men and women, under the auspices of such a school as this, secure the presentation of the best dramatic work in the highest form of art and under the noblest aspirations, with none of the accompanying tendencies which now render the stage a source of peril? May we not encourage a school of actors (if the association of the very name will not defeat our hope) whom we shall feel glad to find at our tables and in friendship with the sons and daughters of our homes?

We are met for the dedication of a School of Oratory, which shall for the century to come develop specialists in the art of speech—at the bar, in the senate, on the platform, in the pulpit, in the school room, in the college class room, in the home—and which shall awaken among the multitudes a new and intelligent interest in all that pertains to language.

During the past five years this School of Oratory, under the direction of the Northwestern University, has been compelled to turn away scores of applicants, who, feeling their need and knowing the good name and splendid success of the distinguished director of this school were attracted hither.

Why should not the president of the University and the director of the School of Oratory aim to make this school one of the most famous in the world? Director Cumnock, in pursuance of this idea, which he himself originated, asked the executive committee to grant him a site on the campus, and pledged himself for the erection of a building large enough to accommodate three hundred pupils It is the first building ever designed and used exclusively for elocutionary purposes in this country—probably in the world. It is not often that a teacher in an institution assumes such a financial burden as Professor Cumnock has assumed. It is a fruit of faith's enthusiasm. It is a school not merely of vocal training, but of general expression, and especially of English—a school of English language, English history, English literature, and English composition.

With the facilities provided by the new building and with its unique and thorough organization, there will be no school of oratory east or west offering like advantages. It is the only school of the kind that has grown up under the fostering care of a great university. One of its chief advantages is in its provision for continuous private training with class work. It is not an institution for its own resident students of oratory alone, but for all students in the College of Liberal Arts and in the School of Theology.

I congratulate the University upon the fact that Professor Cumnock is the director of this school. He was for years at the head of the department of elocution at Chautauqua. As a public reader he appeared before our great amphitheater at least thirty-five times, and no man could now command a larger audience. The variety of his *repertoire*, his versatility, naturalness, personal enthusiasm, general scholarship, fine taste and genuine sympathy render him as attractive as a public reader as he is successful and unsurpassed as a teacher and inspirer of others.

This Hall of Oratory commemorates one of the most beloved of your University students—Miss Annie May Swift, whose early death still casts a deep shadow over the hearts of all who knew her. It is in her memory that her father, a distinguished citizen of Chicago, has contributed so liberally toward the erection of this building. Miss Swift was a young woman of surpassing beauty, of superior scholarship, and of the highest Christian character.

This hall now becomes a part of this great University. It will some day be old—very old and very sacred. We this day consecrate it to high and holy uses. It now belongs to the present and to the future. It will some day belong to the past; and we who are here to-day shall be a part of that past.

We are not yet able to fill this hall with the pictures and the statuary which should adorn it. But what art may not yet accomplish imaginations can supply. I already see through the building busts and statuary of the great orators, teachers, statesmen, philosophers, preachers of the ages.

In the old temple of On at Heliopolis, consecrated to the worship of the sun, an ingenious priest devised a mirror, which, standing in the roofless temple and moved by clockwork through the hours of the day, every moment from the morning to the evening reflected the glory of the sun, and filled with his light the temple dedicated to his service. So may the altar of God stand in this temple of oratory, and the light of the Son of Righteousness be reflected in the hearts and faces and daily lives of the men and women, old and young, who shall enter these sacred precincts to gain Christlike characters, to speak truth in tones clear, simple, sincere, forcible, convincing and effective—for this is eloquence.

ANNIE MAY SWIFT MEMORIAL HALL.

THE ONLY SCHOOL OF ORATORY IN AMERICA THAT HAS A BUILDING ESPECIALLY DESIGNED FOR ITS WORK, AND USED EXCLUSIVELY BY ITS PUPILS.

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